

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

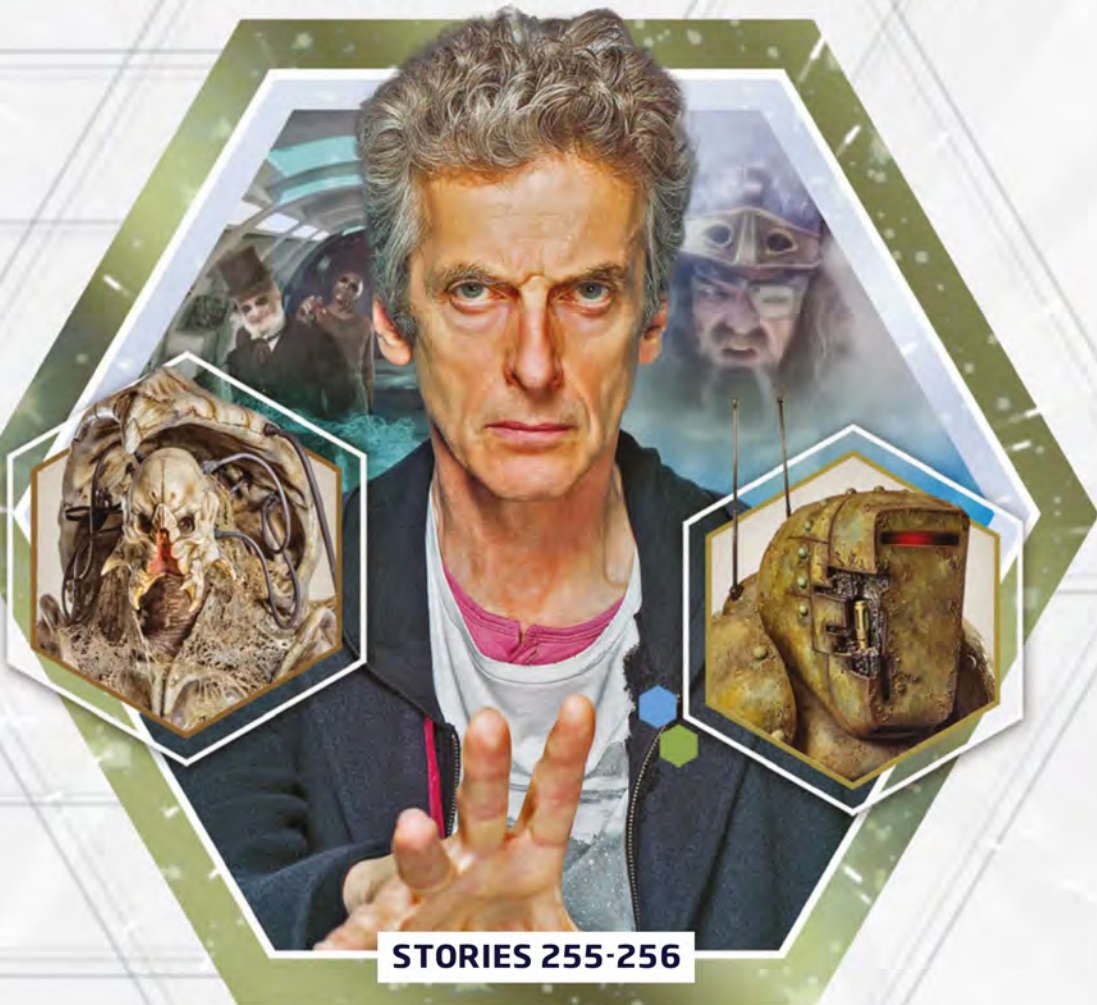
# DOCTOR WHO



THE **TWELFTH**  
DOCTOR



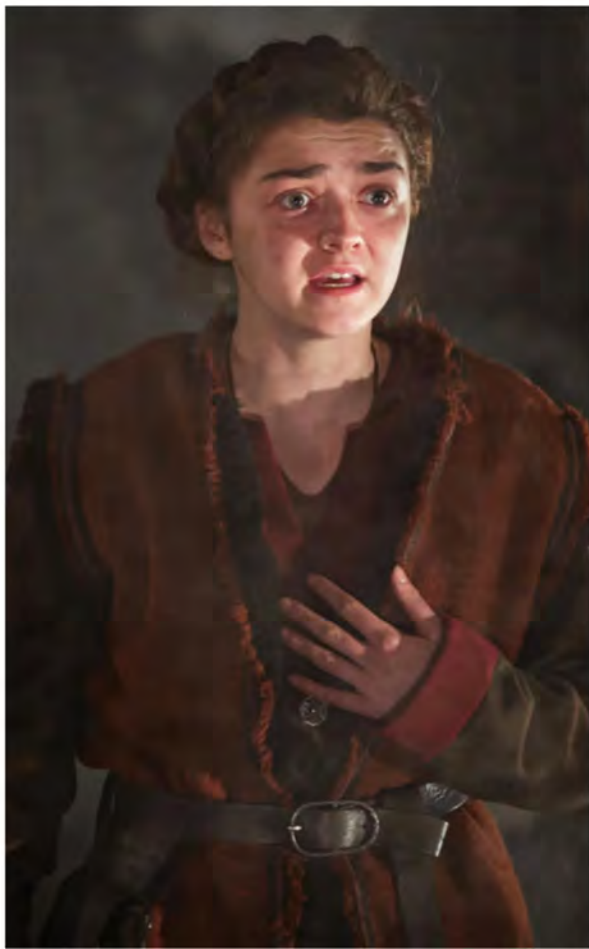
## THE COMPLETE HISTORY



UNDER THE LAKE/BEFORE THE FLOOD  
AND THE GIRL WHO DIED







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THE COMPLETE HISTORY

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UNDER THE LAKE/BEFORE THE FLOOD  
THE GIRL WHO DIED

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**WHO**  
**THE COMPLETE HISTORY**

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Distributed in the UK and Republic of Ireland by Hachette Partworks Ltd & Marketforce.

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# Welcome

One of the unique qualities of the Doctor as a 'hero' figure, and perhaps one that has helped give the character such lasting appeal, is that he doesn't carry a gun.

It's probably fair to say that the majority of popular genre heroes carry a weapon of some sort, and regularly use it with lethal effect against their enemies. The Doctor, however, makes a point of not carrying weapons, finding them to be abhorrent.

This isn't to say that the Doctor is a coward, or allows others to walk all over him and the people he cares about. In the face of oppression, the Doctor will defend himself, and will advocate that others should do the same. In *The Mutants* (AKA *The Daleks*) [1963/4 – see Volume 1], the Doctor and his companions encourage the pacifist Thals to fight the Daleks who will otherwise wipe them out.

Similarly, in *The Girl Who Died* [2015 – see page 78], the Doctor and Clara organise a rag-tag band of inexperienced Viking civilians into a battle force to oppose Odin and his Mire warriors.

Instead of shooting people, the Doctor prefers to rely on his ingenuity to outwit his opponents, resulting in often highly imaginative lateral thinking, employing whatever resources are to hand.

In *The Mutants* (AKA *The Daleks*), the Doctor makes use of the hand mirrors, carried by the Thals, to confuse the Daleks' monitoring equipment, allowing them to access their city undetected. In *The Robots of Death* [1977 – see Volume 26], he uses helium gas to alter the voice of the insane Dask, resulting in his robot servants turning on him when they do not recognise his orders. And in *The Girl Who Died*, the Doctor uses electric eels as a means to electrocute and incapacitate several of the Mire in their robotic armour.

There have, however, been instances where the Doctor has, often reluctantly, wielded a gun. Even then, though, he's unlikely to pull the trigger.

The Fifth Doctor had a stand-off with Dalek creator Davros in *Resurrection of the Daleks* [1984 – see Volume 39]. Believing that a universe without Davros would be a better place, the Doctor decided that he should kill him. However, despite Davros' evil and the suffering that he would cause, as the Doctor aimed a gun at him, he wavered, his conscience preventing him from pulling the trigger.

Davros believed that the Doctor's conscience was a weakness, when in fact it is a strength. Violent conflict is the Doctor's last resort, and his conscience motivates him to find alternative solutions to conflicts, saving lives in the process.

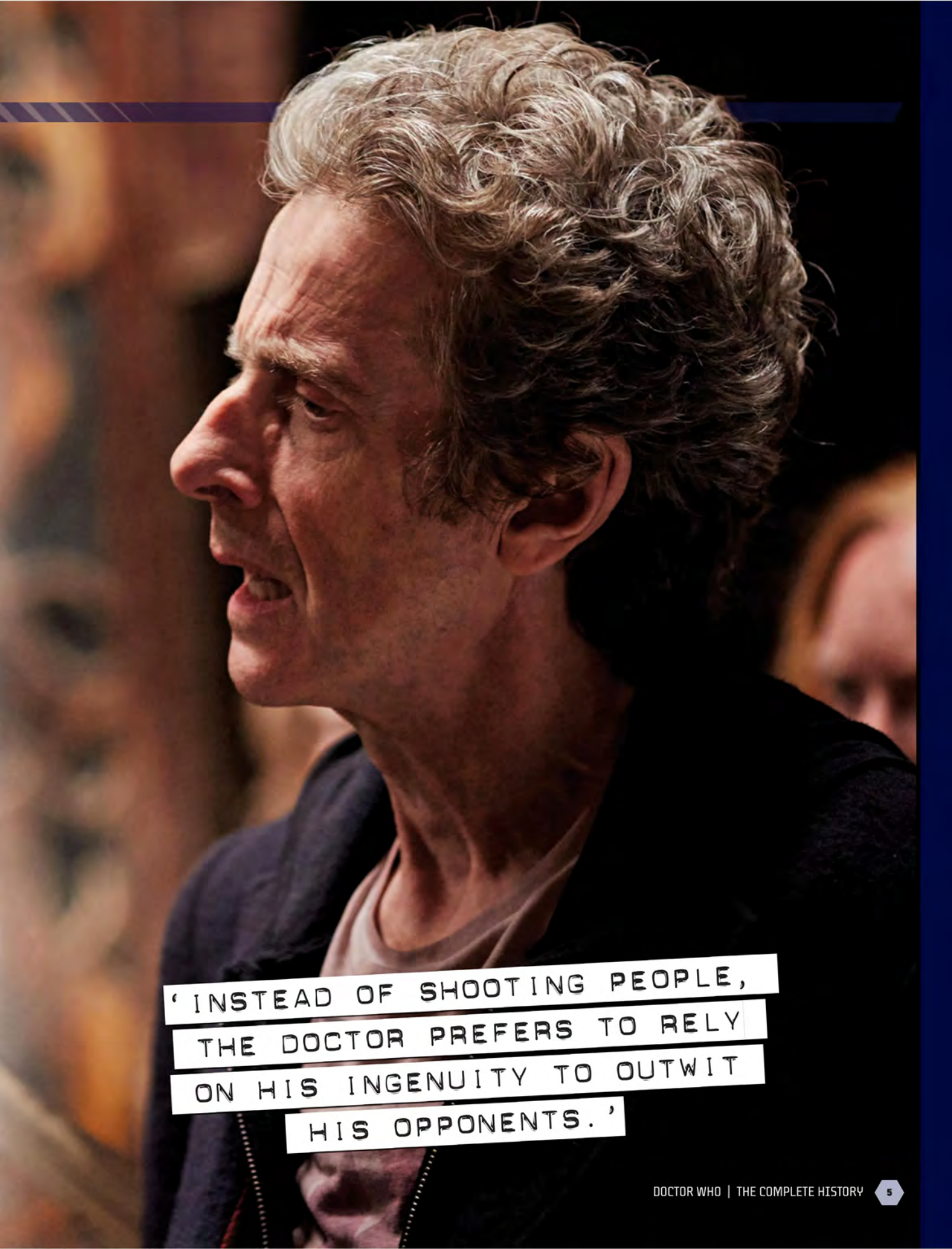
John Ainsworth – Editor

#### Below:

The Doctor can't bring himself to kill Davros, in *Resurrection of the Daleks*.







' INSTEAD OF SHOOTING PEOPLE,  
THE DOCTOR PREFERS TO RELY  
ON HIS INGENUITY TO OUTWIT  
HIS OPPONENTS. '



# UNDER THE LAKE/ BEFORE THE FLOOD

➤ STORY 255

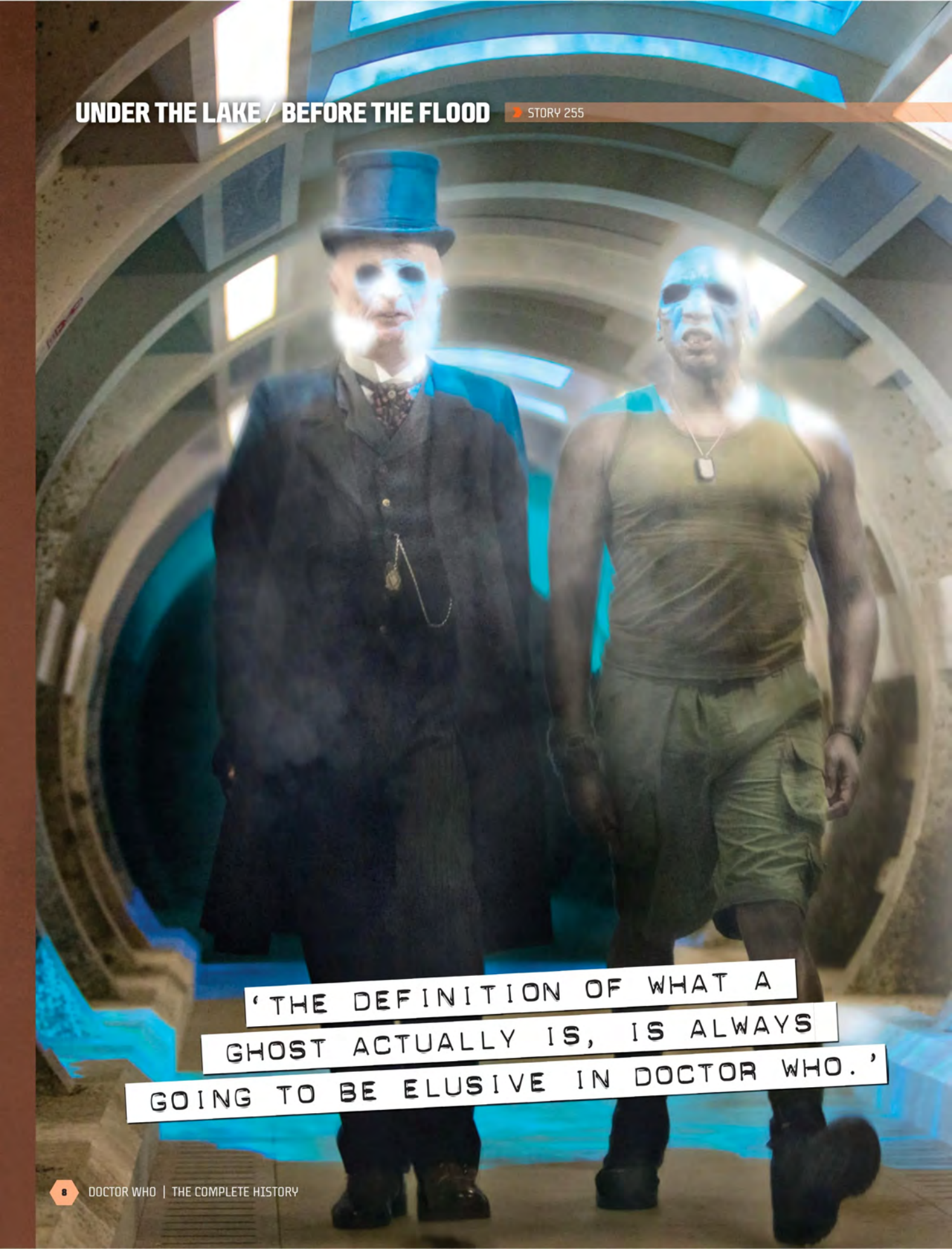
The Doctor and Clara arrive at the Drum, an underwater base that is being attacked.

There, they find a frightened crew, an alien spaceship and a phenomenon which challenges the Doctor's beliefs... ghosts!







A full-page photograph of two characters from the TV series Doctor Who walking towards the camera in a futuristic, circular tunnel. On the left is the Tenth Doctor, played by David Tennant, wearing a dark grey three-piece suit, a patterned tie, and a black top hat. On the right is the character Mickey Smith, played by Noah Wyle, wearing a green tank top, green cargo shorts, and a dog tag necklace. The tunnel has a metallic, ribbed interior with blue light strips along the top and bottom edges. The floor is a light-colored, textured surface.

'THE DEFINITION OF WHAT A  
GHOST ACTUALLY IS, IS ALWAYS  
GOING TO BE ELUSIVE IN DOCTOR WHO.'



# Introduction

**"D**o you believe in ghosts, Brigadier?" asked the Doctor in *Day of the Daleks* [1972 – see Volume 17]. Of course, in that instance the Doctor was simply needling his old friend – and the 'ghosts' in question were actually travellers from the future. A similar apparition – this time from the past – was misinterpreted as a ghost in *The Time Warrior* [1973/4 – see Volume 20]. Much later, the Eighth Doctor cleared things up – claiming he didn't believe in ghosts in the *Doctor Who* TV Movie [1996 – see Volume 47].

Along the way, however, there have been ghosts of sorts. Magnus Greel set up a fake ghost to ward off intruders in *The Talons of Weng Chiang* [1977 – see Volume 26]. In *Image of the Fendahl* [1977 – see Volume 27], the Doctor explained that haunted places appear to manifest ghosts because of a weakness in the fabric of space and time. We also learned that houses appear to be

haunted because the structures absorb a 'psychic residue' in *The Pandorica Opens/The Big Bang* [2010 – see Volume 66].

Usually, however, what people interpreted as ghosts are actually creatures from another dimension. Dickens' Christmas ghosts in *The Unquiet Dead* [2005 – see Volume 48] turned out to be the gaseous Gelth. The spirit in *Hide* [2013 – see Volume 73] was Hila Tacorien – a woman trapped in a pocket universe.

Eventually, however, the Doctor encountered the real thing, in *Under the Lake/Before the Flood*. The Doctor is, of course, initially sceptical, but after he observed that they could walk through walls, tended to come out at night and were sort of see-through, he had to concede they were dealing with ghosts.

But while the manifestations in *Under the Lake/Before the Flood* are actually ghosts of the dead, they're still not the out-and-out supernatural phenomenon you'd find in traditional ghost stories. They still respected the laws of physics, and were unable to penetrate the base's Faraday cage that blocked out all signals, and it turned out that these ghosts were *created* in order to transmit a message across space.

The definition of what a ghost actually is, is always going to be elusive in *Doctor Who*. At the end of the 2015 series, in *Hell Bent* [2015], the Doctor and Clara finally ended up on Gallifrey, where he admitted that the Time Lords have "a big computer made of ghosts... guarded by more ghosts".

The important thing, of course, is that the idea of ghosts is scary... and that's the very reason why we try to explain them away. ■

**Left:**  
The gaseous Gelth inhabit Mrs Peace's body in *The Unquiet Dead*.





## STORY

### Under the Lake

**T**he year is 2119, and the crew of an underwater mining facility known as the Drum has located an alien craft on the lake floor. They bring it into the main hangar. Crewmember Cass explains – via her sign language interpreter Lunn – that it was buried when the valley was flooded in the 1980s, and so was missed by earlier surveys. Captain Moran discovers some symbols scratched on the wall of the inside of the craft. Then suddenly the craft's engines ignite, killing Moran. The rest of the crew is forced to evacuate – but then they see Moran, returned as a ghost! [1]

The TARDIS materialises in a corridor in the Drum. The Doctor and Clara discover Moran's ghost, next to the ghost of an undertaker. The ghosts lead them to the hangar, where the Doctor examines the strange symbols in the craft. [2]

Moran and the undertaker arm themselves with an axe and a harpoon gun and attack the Doctor and Clara. The Doctor and Clara take refuge in a sealed chamber with the remaining crew: Pritchard, Bennett, O'Donnell, Lunn and Cass. Cass explains that when the ghosts started trying to kill them, they hid in the chamber. It's a Faraday cage and for some reason the ghosts can't enter. [3]

The base computer announces 'Day Mode' and, as the corridors light up, the ghosts vanish. The Doctor takes another look at the craft and notices that the pilot's suspended animation chamber and a power cell are missing. [4]

They reconvene to the bridge – when suddenly the base switches to Night Mode. Pritchard is in the airlock at the time, having searched the nearby flooded village for the power cell. The Moran ghost opens the airlock and Pritchard is killed. [5]

Clara and Bennett are gathering supplies in the mess when Clara spots







Pritchard's ghost. On the bridge, O'Donnell manages to reactivate Day Mode, and Pritchard's ghost vanishes. The Doctor realises the ghosts are working out how to use the base against them and tells O'Donnell to put the base back into Night Mode. He has a plan. [6]

Darkness falls. In the mess, Bennett sees the three ghosts and runs. Clara lures the ghosts down a corridor, then Lunn tries to lure them away, but only Pritchard follows him. O'Donnell closes a flood door, enabling Clara to hide from the Moran and undertaker ghosts. Lunn, however, is trapped by the Pritchard ghost. [7] The ghost picks up a wrench – then drops it and walks away.

The Doctor lures the three ghosts into the Faraday cage chamber using a hologram of Clara. The Doctor then enters the chamber and faces the ghosts. Watching on a monitor, Cass notices they are all repeating the same phrase. "The dark, the sword, the forsaken, the temple." [8]

The Doctor returns to the bridge. He thinks the ghosts are broadcasting a signal and each time someone is killed, it strengthens the signal. He deduces that the repeated phrase refers to the church in the flooded village. [9]

Bennett uses a drone submarine to investigate the church and locates the missing suspended animation chamber. [10] The Doctor realises the words inside the craft have rewritten their brains so that when they die, they will become beacons!

The base computer malfunctions and initiates an emergency protocol to flood the base. Cass gives the order to close the internal flood doors. The Doctor reaches the TARDIS while Clara, Lunn and Cass remain trapped in the base. [11] The Doctor assures Clara he will come back and leaves in the TARDIS with Bennett and O'Donnell.

In the mess, Clara spots a new ghost floating outside the base. The ghost of the Doctor! [12]



## Before the Flood

**A** bootstrap paradox: Imagine there's a man with a time machine. He travels back in time to meet Beethoven – but Beethoven doesn't exist. So the time traveller takes Beethoven's place in history. But if that's the case – who composed Beethoven's Fifth? [1]

The Doctor and O'Donnell emerge from the TARDIS in the village before it was flooded in 1980, when it was used as a military training site. They are joined by Bennett and find the alien craft, which contains the suspended animation chamber and a body wrapped in bandages. They are greeted by the Tivolian undertaker, Prentis, who explains that he has come to bury the Fisher King. [2]

In 2119, Clara's phone rings; it's the Doctor calling from the TARDIS. Clara tells him she has seen his ghost, which means he will die.

Alone in the alien craft, Prentis notices that something has scratched symbols onto the wall...

Clara tells the Doctor that his 'ghost' is repeating a list of the names of the dead. The ghost Doctor releases the other ghosts from the Faraday cage. [3]

The Doctor, Bennett and O'Donnell return to the alien craft and discover Prentis' corpse. The Fisher King has gone, taking the suspended animation chamber with him.

Hearing a roar, they run. The Doctor and Bennett hide in a derelict building. The Fisher King attacks O'Donnell, who dies of her injuries. [4]

The Doctor and Bennett return to the TARDIS. The Doctor tries to take the TARDIS back to 2119, but instead it lands back in the village, half an hour earlier – just as the earlier Doctor and O'Donnell are emerging from the TARDIS. The Doctor and Bennett see Prentis; the Doctor warns Bennett they can't save him. "You can't cheat time!" [5]







The Doctor sends Bennett back to the TARDIS; meanwhile he goes to the church to face the Fisher King. The Doctor tells the Fisher King that he has come from the future and seen the ghosts; they are beacons to summon an armada that will enslave humanity. [6]

Clara, Lunn and Cass run through the base – but they lose Cass. And Cass can't hear that she is being slowly followed by Moran's ghost, dragging an axe behind him... [7]

The Doctor tells the Fisher King he can still survive – he can “tweak the future a bit”. Then he condemns the Fisher King for bending the rules of life and death, telling him this is where his story ends. [8]

Cass feels the vibration of the axe being scraped along the floor and escapes from Moran – running straight into Clara.

The Doctor tells the Fisher King he has removed the symbols from the inside of the alien craft.

Cass joins Clara and Lunn and they run to the main hangar and into the alien craft. [9]

The Fisher King returns to the alien craft – to find the symbols still there. The Doctor lied! But the Doctor has removed one of the power cells, and placed it at the bottom of a nearby dam. The cell explodes, causing the dam to burst, killing the Fisher King. [10]

In 2119, the suspended animation chamber opens – and the Doctor climbs out! [11] He uses the roar of the Fisher King to trap the ghosts in the Faraday cage. It turns out the ‘ghost’ Doctor was a hologram created by the real Doctor with his sonic glasses.

The TARDIS returns Bennett to 2119. He tells Lunn to tell Cass that he (Lunn) is in love with her. Lunn does – and Cass kisses him passionately. [12]

The Doctor and Clara depart in the TARDIS. The Doctor explains that he didn't change history; he set in motion his own actions. A bootstrap paradox!



# Pre-production

“One of the things we very rarely do in *Doctor Who* is just straightforward ghosts,” said executive producer Steven Moffat to the BBC *Doctor Who* website. “Just ghosts, that was the idea. What if *Doctor Who* did ghosts? So it’s a base under siege. But it’s a base under siege from ghosts.”

Toby Whithouse had been writing for *Doctor Who* for a decade, ever since *School Reunion* [2006 – see Volume 52]; he had subsequently written *The Vampires of*

*Venice* [2010 – see Volume 64], *The God Complex* [2011 – see Volume 69] and *A Town Called Mercy* [2012 – see Volume 71] for showrunner Steven Moffat during the Eleventh Doctor’s tenure. However, since 2012 he had been busy as an executive producer on various versions of *Being Human*, the fantasy drama which he had created for the BBC and which had now spawned an American version, as well as setting up his Cold War thriller mini-series *The Game* which had been made by BBC Cymru for BBC Two and BBC





## 'WHAT IF DOCTOR WHO DID GHOSTS?'

America since August 2013. Nevertheless, Whithouse enjoyed contributing to *Doctor Who* and was pleased to be available to discuss a story idea for what he believed would be a single episode that would fit into his working schedule in late 2014.

During 2014, Steven Moffat had emailed Whithouse with two story suggestions, one of which was about ghosts. Whithouse indicated that he liked this idea and added that he also had the idea of doing something with a time paradox or a key element of time travel; he had admired this

aspect in other stories – including those by Moffat – and wanted to write such a story himself. As the story developed in discussions, Whithouse latched onto the fact that adding a time travel element allowed a person to meet their own ghost.

On meeting with Moffat, Whithouse discovered that the production team was thinking in terms of two-part stories for the 2015 series; this meant some rearrangement of the writer's schedule to allow him to take on the extra work. The BBC team offered the writer the





**Above:**  
Cass and Lunn  
take a breather.

first production slot of the 2015 series – Block 1 – and tempted him by indicating that as this would be the first story to be made, that there would be a substantial budget available.

While Steven Moffat requested a ghost story, for some time Whithouse had been considering the idea of an alien infection which spread from person to person when they heard a specific phrase, surviving in the form of a curse – a series of words in which a life form was hidden. In the very early stages of discussion, the writer mentioned this to the executive producer who was excited by the idea and added it to the haunted base story concept. To put a new spin on a ghostly tale, rather than setting the story in an old house, a futuristic setting was discussed to draw upon science-fiction tropes as a contrast to the cliché. The main idea was having a small crew trapped by ghosts in a location such as a moonbase, a space station or an underwater base; the underwater base was favoured by Whithouse, and Moffat was

attracted to this because it was a setting which seldom featured in *Doctor Who*.

Researching real-life underwater buildings, Toby Whithouse discovered that no matter how well these were built, they were continually damp from the humidity, and also the interiors would be covered in moss. Remembering a rejected ghost hunter storyline from *Being Human*, the writer recalled his research into the idea of a Faraday cage, an area from which electromagnetic fields were blocked by a continuous conductive material or mesh; these were named after the nineteenth-century English scientist Michael Faraday who invented them in 1836. The atmosphere for the scenes aboard the base was very much influenced by horror science-fiction movies such as *Alien* (set aboard a spaceship) from 1979 and *The Thing* (set in Antarctic research station) from 1982.

Initially, the writer was unsure about tackling a two-parter as he felt that the story would be too complex. However,



during the creative process, he began to understand the freedom which this allowed the story and its characters. Steven Moffat was keen that the second instalment of the story should move the plot on in a significant way, and knew that Whithouse instinctively understood this. Consequently, the story began with the claustrophobic setting of a remote base in the future, and then shifted both in time and space to a different, more open location in the past. The writer had always been fascinated by the setting of deserted army bases, recalling the effective use of a coastal military outpost of the 1940s in the serial *The Curse of Fenric* [1989 – see Volume 46].

Furthermore, Moffat wanted the cliffhanger to change the nature of the story, with the appearance of the Doctor's ghost fitting the bill perfectly. For this sequence where the figure appeared floating underwater outside a window of the base, Whithouse recalled the television mini-series *Salem's Lot*, an adaptation of the 1975 horror novel by Stephen King which was shown on BBC1 in 1981; in this, one sequence featured the vampiric Danny Glick floating outside the bedroom window of his school friend Mark Petrie. The writer was also influenced by the science-fiction movie *Under the Skin* which had been released in the UK in March 2014; this featured drowned, submerged figures floating underwater.



The alien figure which would appear in the second instalment was named the Fisher King, the title of a character in the twelfth-century Arthurian romance *Perceval* by Chrétien de Troyes; as the Fisher King weakened, his kingdom was reduced to a barren wasteland. Toby Whithouse saw the term 'Fisher King' as being the Earth translation of an alien name. To represent those who had been repressed by the Fisher King, Whithouse felt that the race of the Tivolians would be perfect; his script for *The God Complex* had featured Gibbis, a native of Tivoli, the most invaded planet in the galaxy. The Fisher King would have been repelled by the Arcateenians; one of this race had featured in the script *Greeks Bearing Gifts* [2006] which Whithouse had written for the *Doctor Who* spin-off series *Torchwood*.

## Reckless Clara

**W**hen it came to writing for the new Doctor and his companion Clara, Toby Whithouse was keenly following the 2014 series as a viewer. He quickly tapped into the idea of the 2015 series featuring a Clara who had put the death of Danny Pink behind her and now relished adventure, but was becoming addicted to danger and risking the lives of others. "Clara has suddenly become a bit reckless. There's the sense that the handbrake is off," the writer told *Doctor Who Magazine*.

The writer's desire to develop a time paradox storyline led him to uncover various time-travel theories including

### Connections: Timey-wimey

➤ The Doctor explains the concept of the bootstrap paradox by referencing the German composer Ludwig van Beethoven with particular reference to his *Symphony No 5 in C minor* written between 1804 and 1808. The Doctor had indicated in *The Lazarus Experiment* [2007 – see Volume 55] that he had learnt to play the organ from Beethoven.



#### Left:

The Doctor steps back in time to Caithness in the 1980s.



## UNDER THE LAKE / BEFORE THE FLOOD

the 'bootstrap paradox', a causal loop in which an event or object was created by itself or existed in a closed loop. The term originated from a short story by Robert A Heinlein entitled *By His Bootstraps* which was first published in the October 1941 edition of *Astounding Science-Fiction*; in this, a metaphysics graduate was encouraged by his future self to become the person that would rule in the future. Consequently, Whithouse planned to have the Doctor saved by his own creation sent to him from his own future. "The initial idea never happened," he explained on the BBC website, "I find all that absolutely fascinating. The fact that something can have no moment of creation."

### The Drum

#### Right:

Cass and Lunn communicate in sign language.

**T**he idea of having a deaf character arrived quite early in the process," said Toby Whithouse of Cass – one of the underwater base crew – on BBC Two's *See Hear*. "It began from a quite practical point of view. I wanted a character who could lip-read, and then the more I wrote her, the more she kind of developed and expanded as a character. And as she did that, her deafness became less and less important. Certainly there was never a point where it was the defining characteristic." Whithouse thought back to a panel which had discussed inclusivity and diversity at the BBC Writersroom Writers' Festival at the Leeds College of Music in 2010; here fellow writer Jack Thorne had declared that 'disabled' actors should be cast more often.

The basic story for Toby Whithouse's two-parter altered very little; the story outline was quickly agreed and all the important elements were in place prior to scripting. The title *Ghost in the Machine* was originally applied to both episodes



of the story and appeared on draft one of the script dated Tuesday 30 September 2014; it was defined as 'Shooting Block 1'. In this version, the Drum was described as 'an underwater base, maybe a mile in diameter. The cutting edge of sub-aquatic mining.' The story opened in the staff quarters showing clothes attempting to dry in the humidity and remains of human inhabitation such as food and plates, with moss growing over the walls. Once upon a time, the corridor of the base had been 'white and smooth'. Inside the hangar, the spaceship was described as 'black, smooth. Almost like a space hearse.' No establishing date was given in an opening narration, and the base members dressed in 'military green... combat shorts and flipflops, bandanas as sweat bands' were Hicks ('Military. The highest ranking. 50s. Father figure'), Cass ('Female. Military. Second in command. Deaf... Brave, disciplined'),





Lunn ('Civilian. Male, her sign language interpreter. They're in love with each other, everyone knows it except them'), O'Donnell ('Female, diminutive, northern, tomboyish. Blunt and fiery. Military. Technical support. But don't call her that'), Bennett ('Male. Marine biologist. Would describe himself as a coward, the truth is he's anything but') and Pritchard ('The representative of the oil company. 30s. Kind of a dick'). There was no appearance of a ghost when the engine flared and killed Hicks... who immediately reappeared in the hangar: 'Ethereal and transparent. He is trying to say something, screaming silently at the crew. Screaming. Screaming. And no one hears him.'

After the opening titles, the first scene was the Doctor and Clara inside the capsule hull pondering why the TARDIS hadn't translated the markings as they used the sonic. They emerged to talk to the

crew of the Drum who had cordoned off the spaceship. Ray Pritchard introduced himself as representing Clarxxon Petroleum, while O'Donnell blamed Pritchard for causing Hicks' death and attacked him. A strange force in the hangar made the cargo crane chains move. The Doctor discovered the Faraday cage as the team moved towards the bridge, while on entering the canteen all the furniture had been thrown about. O'Donnell explained that the ultraviolet filters on the lights were used to give the crewmembers their vitamin D; the Doctor had the UV turned up to maximum, revealing the spirit of Hicks which was picking up chairs and hurling them around. Cass confirmed that this started after Hicks died. On the bridge's monitor screens, the Doctor studied images of Hicks caught in the UV across the base and deduced that Hicks was a 'ghost'. The noise of the Cloister Bell – which Clara passed off as a “car alarm” – summoned the Doctor and Clara back to the TARDIS; here the Doctor pointed out to Clara that Bennett and Lunn were both “handsome chaps [...] They've got jobs,

**Below:**  
Clara and the Doctor explore the Drum.





## Connections: Gandhi

➤ The Doctor claims that Clara once had an argument with Mohandas Karamchand Gandhi, the leader of the Indian independence movement against British rule in the mid-twentieth century who advocated non-violent civil disobedience.



prospects. Yes, they smell a bit mossy, but you'd get used to that." Clara reprimanded him for fretting over her.

After Pritchard was drowned by Hicks, Clara was approached in the gallery area ('On the wall, an immense mural of a sea monster. Expensive art for what is essentially a corporate environment. But the moss is slowly devouring that too') by the lonely Bennett who was keen

to talk to somebody "normal". After the discovery of Pritchard's corpse, O'Donnell explained to the Doctor why there was a Faraday cage on the base. Lunn, Bennett and Clara then lured the ghosts of Hicks and Pritchard into the Faraday cage where – after Clara's hologram vanished – they were confronted by the Doctor in deep-sea diving gear, saying: "Your move, Casper" (in reference to the animated character Casper the Friendly Ghost). The crew was able to watch the confrontation through a camera in the Doctor's diving helmet. After Cass lip-read the mantra of the ghosts, the Doctor discussed how this was a set of increasingly specific directions – a demonstration he gave by asking O'Donnell how to get to the mess room. After recovering the suspended animation chamber from the flooded village, the Doctor discussed the inscription with the crew, being apparently ignorant of Bennett's role as a marine biologist ("Stop thinking about mermaids") and telling O'Donnell to "stop thinking about Bennett". When the Doctor explained that the message climbed up the line of sight, Bennett compared it to the candiru fish (a form of parasitic catfish). The Doctor was also struggling with the idea of what

thoughts he should and shouldn't say out loud, and which Clara was helping him with. The script ended with three ghosts appearing outside the gallery window: Hicks, Pritchard and the Doctor.

The script for the second episode was entitled *Ghost in the Machine* Part Two and draft one was dated Thursday 16 October. To tease the audience with the concept of the bootstrap paradox, Toby Whithouse decided to attempt something different which he suspected would be removed by Steven Moffat in subsequent redrafts. His idea was to have the Doctor break the 'fourth wall' of the television screen and address the audience directly, something only attempted briefly before in episodes such as *The Feast of Steven*, the seventh episode of *The Daleks' Master Plan* [1965/6 – see Volume 6]. "I genuinely popped that pre-titles scene in, thinking with each draft they'd ask me to cut it!" he told *Doctor Who Magazine*. The Doctor's opening monologue was originally about a time traveller who had a passion for Leonardo da Vinci and travelled to fifteenth-century Italy but accidentally landed his time machine on the infant Leonardo, killing him, and instead using the paintings and inventions he had brought with him to create the genius' historical objects.

## Albar Prentis

**T**ravelling back to 1980, O'Donnell referred to the Doctor's companions Rose Tyler, Martha Jones and Amy Pond as well as Harold Saxon (the Master's alias as Prime Minister in *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56]) and the Moon exploding (or rather hatching in *Kill the Moon* [2014 – see Volume 78] – broadcast a few days earlier on Saturday 4 October and set in 2049). Finding the space hearse, the Doctor





**Above:**  
A behind-the-scenes shot of Moran the ghost.

scanned the corpse with his sonic. It was now that they met Albar Prentis: 'a strange mole-like creature. A Tivolian (like Gibbis in *The God Complex*). He's wearing a shabby black suit. Like a none-too-successful Victorian undertaker.'

When Clara showed the Doctor his own ghost on her phone, he claimed: "Wait, look, it's fine! I've clearly died of old age!" "You look like you do now," she insisted. The ghosts of the Doctor, Hicks and Pritchard entered the gallery, and Clara's group was also suddenly confronted by a ghost of Prentis, which Clara showed to the Doctor over the phone. When the Doctor told O'Donnell to stay in his ship, he added: "My TARDIS, my rules." "Feel free to make a formal complaint," said the lance corporal as she ignored him.

The noise made by the Fisher King was 'a howl... Something between a wolf and the roar of a lion. A sound straight from a nightmare.' The Doctor's group hid in two different empty houses, with the Doctor

wedging the hall door of one house shut with a length of discarded skirting board. The noise of the approaching alien was 'a clank of what sounds like armour' and its silhouette was 'immense, broad. His arm raised. The metal of his gun glints.'

Trapped in the Faraday cage, Lunn told Clara that she had probably met lots of brave people before, but that he wasn't one of them. "Just admitting that means you're braver and smarter than most people I've met," replied Clara.

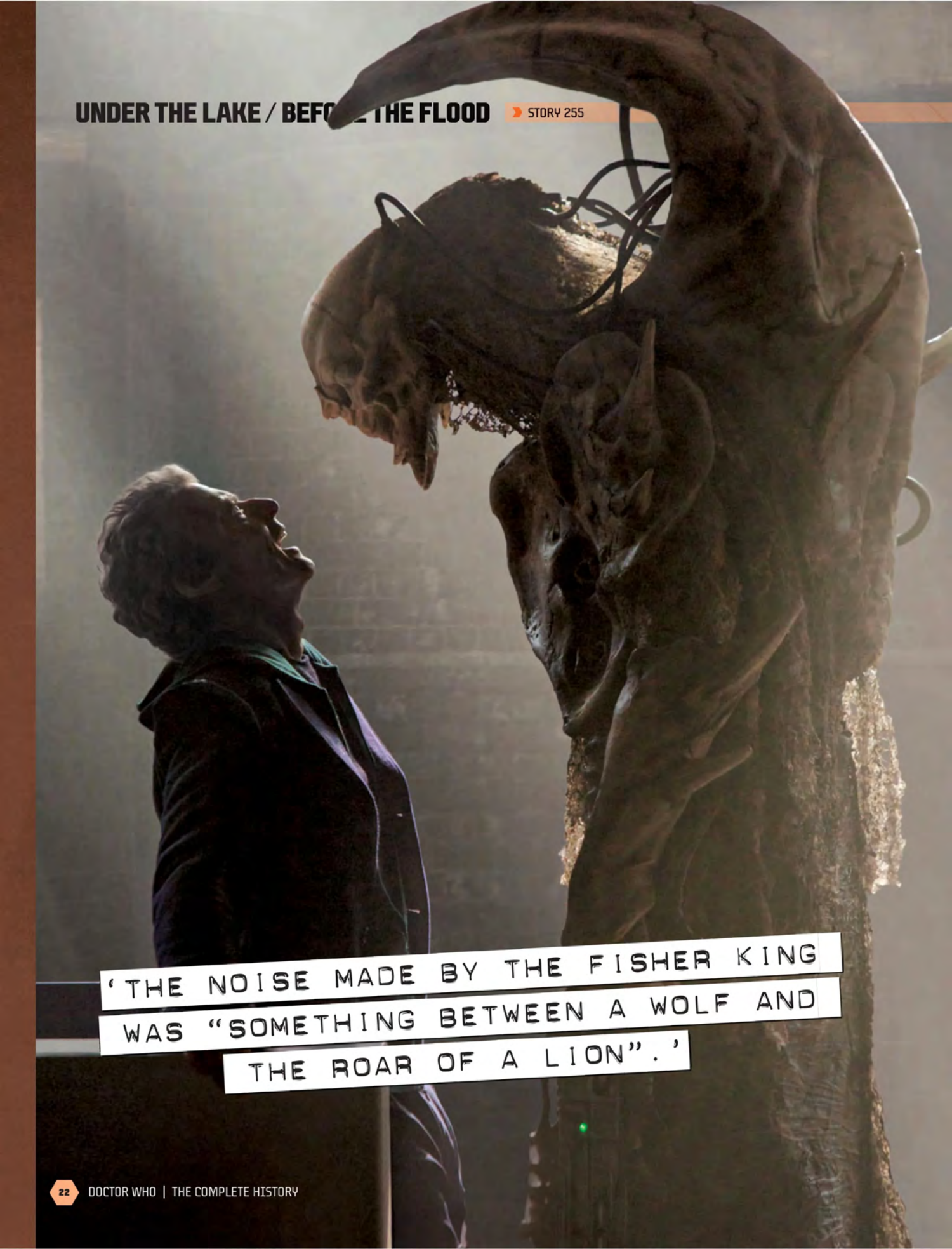
In the church, the Fisher King spoke: 'His voice like rocks grinding in the shadows. But oddly kind. Gentle.' The alien explained of its ability to create the ghosts: "It comes from a time so far back in our history, science was called magic." When the being was revealed, the script noted: 'Even in

### Connections: Top of the pops

▶ The Doctor says he endured two weeks of *Mysterious Girl* sung by Peter Andre; a song written by Peter Andre, Phillip Jacobs, Anthony Wayne, Ollie Jacobs and Glen Goldsmith which was released as a single in May 1996 and became a UK hit.





A man with short, light-colored hair, wearing a dark jacket, is shown in profile, looking upwards with an open mouth as if shouting or in awe. He is positioned on the left side of the frame. On the right side, a large, dark, and textured creature with prominent, curved horns and a skull-like face looms over him. The creature's face is partially obscured by shadows and appears to have some mechanical or organic components. The background is a hazy, misty environment with a brick wall visible in the distance. The lighting is dramatic, with strong highlights and deep shadows.

'THE NOISE MADE BY THE FISHER KING  
WAS "SOMETHING BETWEEN A WOLF AND  
THE ROAR OF A LION".'



his weakened state, he's huge. About 10 feet tall. A spacesuit that looks more like a suit of armour. But his head is a skull, like a cow's skull.' The alien said that it could create ideas which could live on through repetition and parables, and that it found the Doctor's mercy fascinating because it had none.

The Doctor was revealed as the occupant of the suspended animation chamber before the Fisher King was drowned; he took his sonic and jammed it into the Drum systems to create the roar of the alien to lure the ghosts away from the hangar to the Faraday cage. The Doctor then used the sonic to remove the memory of the inscription from Clara, Cass, Lunn and Bennett. The Doctor pointed out to Lunn that Cass was holding his hand: "Do you feel faint? Are you eight years old, are you going to go wandering off somewhere?" Clara admonished the Doctor who said: "I don't understand! Is he full of helium? Is he going to float away?... Oh. Oh I see. Blimey, they're all at it! Her and him with the hands, Bennett and O'Donnell." It was after the group went to find Bennett at the door at the Faraday cage that the Doctor explained to Clara how he got into the chamber

and slept for 150 years, recalling how the TARDIS went back in time a short while so that he and Bennett encountered Prentis again, and then the end of his confrontation with the Fisher King in which the Doctor announced that in the future the alien's words had gone and they were now "off the map", prior to the destruction of the dam. On their way to find Bennett, the Doctor also explained to Clara about the temporal paradox of his hologram's creation, asking (with reference to his earlier monologue) "Who painted the *Mona Lisa*?" As Bennett mourned for O'Donnell at the door of the chamber, Clara suggested that if the Doctor cleared some box-sets from his sonic, there would be room for another hologram. The group travelled back in time to the empty house... where O'Donnell sat up. She had been shot by the Fisher King but was wearing a bulletproof vest and her death was merely a pretence to help trap the alien and upset the original Bennett. O'Donnell was touched that Bennett came back to save her, even though time travel made him sick; she grabbed him and they kissed. With the couple united, Clara said to the Doctor: "Feels good, doesn't it?" "Yes. Yes, it does," said the Doctor, genuinely moved.

#### Left:

The Drum's crew is witnessing some strange apparitions.

### Producer and director

**W**hen receiving notes about the second episode of the story, Toby Whithouse was amazed that Steven Moffat did not ask him to remove the Doctor's opening monologue to camera. The executive producer had been surprised by this innovation, but reasoned that the Doctor – seeing himself as a hero – would often play out thoughts in his head as if he had an audience (in this case, the viewers).





## UNDER THE LAKE / BEFORE THE FLOOD

The producer for Block 1 was Derek Ritchie, a script editor on various episodes since *The Time of the Doctor* [2013 – see Volume 75]. Born in Glasgow, Ritchie entered the television industry in the late 1990s and was a keen enthusiast of *Doctor Who*. Joining BBC Cymru in 2011, he had script-edited and produced BBC Cymru's children's series *Wizards vs Aliens*; he had also been an assistant director on Toby Whithouse's *Being Human* and so knew the writer. Ritchie was just completing work on the third series of *Wizards vs Aliens* when he was offered two blocks of *Doctor Who* for the 2015 series by executive producer Brian Minchin; consequently, Ritchie was effectively standing in for Nikki Wilson who was on maternity leave.

Whithouse's two-part story would be directed by Daniel O'Hara, a newcomer to *Doctor Who*. Born and raised in Dublin, O'Hara had started in children's television with series for Double Z and RTÉ. After directing factual items on television, he wrote and directed a pair of award-winning short films, the first of which was *Yu Ming is Ainm Dom* (*My Name is Yu Ming*) in 2003 and then broke into television drama with episodes of *The Clinic* and *Paddywhackery*. Working in the UK, O'Hara directed episodes of BBC One's *Inspector George Gently* and E4's *Skins* before joining the team of *Being Human* on which he started working with Toby Whithouse; he also directed episodes of Whithouse's series *The Game* while also contributing to *Silent Witness* and working with Derek Ritchie and Brian Minchin on *Wizards vs Aliens* at BBC Cymru.

Reading the script, Daniel O'Hara seized on the idea of the moss in the Drum becoming the equivalent of cobwebs in a haunted house story. Whithouse suggested that he look at *Salem's Lot* and *Under the Skin* for references of what he had in mind,



**Right:**  
Prentis  
the ghost.

while the director also looked at *Alien*, the 1982 supernatural horror film *Poltergeist*, some of the scary scenes in the 1984 supernatural comedy *Ghostbusters* (which was referred to in the story's dialogue) and Guillermo del Toro's 2001 gothic horror *El espinazo del diablo* (*The Devil's Backbone*).

To stick to the familiar trope of ghosts only appearing at night aboard an underwater base with simulated daytime and nighttime, script executive Lindsey Alford researched various ideas of ghost phenomena being tied to electromagnetism, and hence suggested that their manifestations were connected to the electromagnetic operation of the Drum's locking mechanisms.

Draft two of the first episode was dated Friday 7 November. Bennett was now a marine geologist and a new scene of the Doctor and Clara having arrived in the TARDIS was inserted with the teacher moaning about a developing theme after "three rubbish excursions" including a visit to the Great Exhibition just after it had closed and the storming of the Bastille in 1789... but on the Isle of Wight. The Doctor now deduced that the Drum was the product of twenty-second-century



technology. The pair then investigated the deserted canteen and saw the ghost of Hicks in the corridor before examining the vessel in the hangar and being attacked by Hicks prior to meeting the crew in the Faraday cage. The idea of the artificial days and nights was now introduced and the dialogue was now far closer to the broadcast version throughout. Pritchard was given the rank of sergeant. As O'Donnell urged the crew to get to the Faraday cage, she and the Doctor watched Hicks standing motionless in his cabin, possibly "remembering his humanity".

### Realising the ghosts

**T**he first formal day of pre-production on the new series of *Doctor Who* was Monday 10 November. Draft three of the first episode was also the tone meeting draft and dated Wednesday 12 November. This generally had only minor changes, such as the Doctor commenting that he liked adventure as much as "the next man", some of the deduction of how the ghosts converted others into transmitters, and the final scene where the only ghost seen from the gallery was now that of the Doctor. The same day, draft two of the second episode was issued. Considering his imminent demise, the Doctor now described his current incarnation as a "clerical error" and the phone conversation between Clara and the Doctor was extended with her telling him that he could not die. The ghosts of Hicks and Pritchard did not join those of the Doctor and Prentice until the sequence with the mobile phone outside the Faraday cage, having been released by the Doctor's ghost. The Doctor and Bennett's encounter with the earlier version of Prentis was now moved forward in the episode, and the dialogue between Clara, Cass and Lunn in the cage was

altered. The confrontation with the Fisher King was amended and also moved earlier in the narrative, intercutting with events in the Drum, prior to the Doctor emerging from suspended animation.

At the tone meeting, the realisation of the ghosts was discussed at length. Prosthetics designer Neill Gorton of Millennium FX showed the team some photographs of Peter Cushing as the late Arthur Grimsdyke in the 1972 horror film *Tales from the Crypt*; for this, the actor had worn make-up which gave the illusion of hollow eye-sockets, and Gorton proposed a similar approach.

Before the next draft, Steven Moffat informed Toby Whithouse that he would be getting rid of the Doctor's sonic screwdriver in the first two episodes of the new series which he was then writing; instead for subsequent episodes, the Doctor would be equipped with sonic glasses... something which Whithouse was sceptical about.

Draft four of the first episode was dated Tuesday 25 November and now opened with a caption giving the date

#### Below:

Cass stands up to Moran.





## Connections: Breaking it

➤ The Doctor refers to the TARDIS as having a handbrake. In *The Time of Angels/Flesh and Stone* [2010 - see Volume 64] River Song had suggested that the ship made its distinctive noise because the Doctor didn't take the brake off.



and location of the Drum: 'Caithness, Scotland. 2119.' The gallery and canteen sets had been combined as one location and O'Donnell was no longer 'diminutive' or 'northern' and was a 'systems technician'. As Lunn went to get a torch, something was reflected in the glass which was Prentis, now introduced earlier in the narrative and also seen by Pritchard inside the capsule. When Moran (the new name for Hicks)

became a ghost, he was described as: 'His head is hanging down. His lips are moving. Silently muttering. And then he looks up. His eyes are black, hollow sockets.' A few alterations were made to the Doctor and Clara's invesatigation of the base and they now encountered the ghosts of both Moran and Prentis which the Doctor compared to the digital copies of dead people in the Nethersphere (referring to *Dark Water/Death in Heaven* [2014 - see Volume 79]). The distinct reflection of the jagged scrawl in the iris of those who saw it was introduced in this draft and the commercial company was renamed to Vector Petroleum. The Doctor's extreme enthusiasm about discovering more about death was introduced, with his pondering: "Or maybe they're like missionaries! They don't want to kill you, they want to convert you, because death is actually really good! It's pina coladas and Jenga 24/7." The Doctor was now equipped with his sonic glasses which relayed the ghosts to Cass for her to lip-read in place of the diving suit helmet.

The equivalent version of the second episode - draft three - was issued the same day. In the pre-credit monologue, the Doctor now had a postcard of *The Last*

*Supper* bearing the handwritten message: 'Ciao, bello Signore del Tempo! Leonardo! xxxxx.' He then commented on this being a bootstrap paradox. Exploring the 1980 training ground, the Doctor's party found a train station ticket office with a shop-window dummy riddled with bulletholes. Back in the Drum, the Doctor was now the only ghost to threaten Clara's party in the gallery. In the empty houses of the camp, the Doctor's party found further bullet-riddled dummies in a family home. The Fisher King now spoke of draining Earth's oceans and putting humanity in chains, and the Doctor was more defiant about the end of the alien's story. It was now the ghost of Pritchard rather than O'Donnell which took Clara's mobile phone away. The Doctor told Bennett that the ghosts would eventually fade as they were cut off from their power source. After Clara suggested that there was the possibility





of a second hologram, she and the Doctor had a heated discussion in the corridor outside the Faraday cage. “You think I’ve never considered this?” said the Doctor (with reference to the events of *Death in Heaven* which had aired a few weeks earlier), “That I haven’t thought about going back and saving, I don’t know, Osgood? Saving *Danny*? [...] Too much has happened since. His death is too woven into the fabric of time now.” Clara insisted that the situation was different: “O’Donnell’s death hasn’t changed anything about the universe, not yet. But the longer we leave it...” “You don’t know what you’re asking of me,” said the Doctor, to which the teacher said: “I do. And you know what? I’ll keep asking. Because when I stop is when I really do become like you.” The Doctor realised that O’Donnell’s ghost was not always present, and Clara could not recall her interacting with anything as

the Doctor looked at his sonic glasses. The sequence with O’Donnell recovering in 1980 was then played out.

At this point, it was decided that some of the time paradox element in the second episode needed to be removed to simplify the narrative; consequently, O’Donnell would now die. To expand the episode, it was felt that more jeopardy was needed for the crew of the *Drum*; to this end, a sequence of Moran’s ghost stalking Cass was to be added.

## Electric Zombies

**I**n draft five of the first episode dated Friday 5 December, various changes were made to the opening sequence with regards sequencing and settings, omitting the staff cabins. The dialogue between the Doctor and Clara upon their arrival was revised, emphasising the TARDIS’ unease and removing the teacher’s comments on their recent journeys. On seeing the two ghosts, Clara pondered: “What are they? Energy monsters? Electric men? Electric zombies? Which, I might add, is a fantastic name for a band.” The Doctor now told Clara that one of the ghosts looked like a Tivolian. O’Donnell was now a “big fan” of the Doctor and the Doctor pondered that the ghosts weren’t either Autons (having faced the plastic replica humans in various stories since *Spearhead from Space* [1970 – see Volume 15] through to *The Pandorica Opens/The Big Bang* [2010 – see Volume 66]) or holograms or flesh avatars (such as those in *The Rebel Flesh/The Almost People* [2011 – see Volume 67]) while no longer pondering on the phantoms being missionaries. Bennett’s conversation with Clara about UNIT in the gallery was deleted and the crew now saw the ghost-Pritchard picking up a chair when

**Left:**  
The Doctor  
meets the  
Tivolian,  
Prentis.







**Above:** Bennett and O'Donnell develop a close relationship.

it vanished. The Doctor told O'Donnell to put the base back into night mode so that they could understand more about the ghosts and no longer asked her for directions to elsewhere on the base; he did however offer the crew a moment to decide if they wanted to stay in the Drum while no longer discussing his inner thought process with Clara.

Draft four of the second episode, issued on the same day altered the arrival of the Doctor's party in 1980 a little, omitting the sequence at the ticket office. As before, O'Donnell rather than Pritchard took Clara's phone, and when confronting the Fisher King the Doctor realised that the magnetic pole was vital to the creation of the ghosts. The sequence with Moran dragging an axe along behind Cass when she became separated from Clara was added prior to their arrival in the gallery to join Lunn. The end of the episode

was reworked, with the Doctor no longer pointing out Cass' attraction to Lunn but allowing Bennett to do this. O'Donnell died in this version and the episode concluded with the Doctor explaining about the paradox of his hologram to Clara in the TARDIS.

Before production got underway, two days were spent on test sessions for the story during mid-December. Camera tests were performed in Studio 3 at BBC Cymru's Roath Lock studios in Cardiff from 1pm to 4pm on Wednesday 10 December to see how best to achieve the effects of the ghosts. Jamie Hill – a regular monster performer in the series and one of the team at the *Doctor Who* Experience – donned bright and dark versions of a ghost costume which were recorded with and without dust against both dark and light backgrounds. This was also a test of the ghost prosthetics created by Millennium FX and applied by Dave Bonneywell and Kate Walshe. The facepieces had been created to make the eyes look sunken and creepy while leaving the

## Connections: Fanboy

➤ The Doctor is apparently massively excited to meet Shirley Bassey, a Welsh vocalist with a powerful voice who enjoyed success with the 1959 chart hit *As I Love You* as well as various theme tunes for the James Bond film series.





actors recognisable; tests were conducted with pieces of black gauze obscuring the eyes which seemed to work effectively. The effect of the floating chair to be seen in the first episode was also tested before the crew moved outside into the backlot area to shoot underwater test elements for potential effects shots.

## Block 1 readthrough

**T**he readthrough draft of the first episode was draft six and dated Monday 15 December. Pritchard was no longer warning people about them not being insured to look at the capsule and the crew now encountered the ghosts of Mason and Prentis in the corridor outside the hangar. The dialogue when the Doctor and Clara saw the ghosts was also altered. The equivalent for the second episode was draft five, and in this version Cass and Clara told the Doctor about the visual differences between him and his ghost over the phone – notably the tear to his jacket and his handkerchief. In this version, after the death of O'Donnell, the Doctor told Bennett that he was setting the TARDIS to take them to planet Tivoli to find out how they defeated the Fisher King. The subsequent dialogue when the pair found themselves in their own past was developed and expanded upon. There was also more dialogue outside the Faraday cage door as Clara attempted to comfort Bennett over his loss.

The readthrough for Block 1 was held at 12.30pm on

Wednesday 17 December at the London Welsh Centre on Grays Inn Road in London, prior to the evening launch of *Last Christmas* [2014 – see Volume 80] at the BFI Southbank which would be attended by Steven Moffat with the show's stars Peter Capaldi and Jenna Coleman. Of the cast for *Ghost in the Machine*, Colin McFarlane – playing Moran – had been working on television since the 1980s with a semi-regular role on *Dempsey and Makepeace* since when his career had included *The Fast Show*, *Judge John Deed*, *Parents of the Band*, *Hounded* and the 2009 *Torchwood* mini-series *Children of Earth* as well as numerous voices for animated series like *Dennis the Menace*; he had also provided the voices of the Heavenly Host in the *Doctor Who* episode *Voyage of the Damned* [2007 – see Volume 57]. Playing Cass was Sophie Stone, who – deaf from birth – was the first deaf student to win a place at RADA. Acclaimed for her stage work such as *Woman of Flowers*, she had appeared in the mini-series *Marchlands* (cast by *Doctor Who*'s casting director Andy Pryor) as well as episodes of *Casualty* and

*Midsomer Murders*. Stone had watched *Doctor Who* in her childhood, and also enjoyed watching the series with her young daughter. Receiving the script, she was impressed with the strong tone of Cass; the part had been written as a deaf character, but not one who was vulnerable or a victim. While in real life Stone spoke and wore hearing aids, she would communicate using

**Left:**  
The Drum's  
commanding  
officer,  
Jonathan  
Moran.





sign language as scripted in the show. “The acting gods were smiling on us when Sophie came along,” commented Toby Whithouse on *See Hear*, “She blew everyone away at the casting... Everything that I could have possibly wanted from the character.”

The part of Lunn went to Zaqi Ismail for whom this was his first television work; having an elder sister who was deaf meant that he was proficient in British Sign Language which was required in the role. The part of O'Donnell was taken by Scots performer Morven Christie whose television credits included *Lost in Austen*, *Twenty Twelve*, and *Hunted* as well as playing Amanda Hopkins in the ITV detective series *Grantchester*. Bennett was played by Arsher Ali who had worked on the E4 comedy-drama *Beaver Falls* with Daniel O'Hara; he had found fame in the film *Four Lions* as well as appearing on television in series such as *Silent Witness* and *The Missing*.

Steven Robertson was cast as Pritchard, having worked with Daniel O'Hara when he played the recurring role of the mysterious Dominic Rook in *Being Human*; the Scots actor had also featured in a regular role in *Shetland*, and *The Bletchley Circle*. The part of Prentis went to comedian and actor Paul Kaye who had found fame as outrageous interviewer Dennis Pennis on *The Sunday Show* since when he had appeared in series such as *Perfect World*, *Two Thousand Acres of Sky*, *Strutter* and *Chop Socky Chooks*. Kaye had also worked on an episode of *Being Human* and had been directed by O'Hara on an edition of *Inspector George Gently*; he was a great fan of *Doctor Who*, having written the song *Looking for Davros* for his first punk band.

With his birthday two days before the readthrough, the actor told the BBC Media Centre: “I’m loving every minute of the experience, even the five hours in make-up. What a treat, best 50th birthday present ever!”

In addition to the sonic glasses, the other thing which Steven Moffat was now writing into the scripts for the series opener was – at the suggestion of Peter Capaldi – the Doctor’s guitar. “It was a great day when I went to pick the Doctor’s guitar,” commented the actor, a keen guitarist and former band member, at the Cardiff launch for the new series. “We went to [London’s] Denmark Street and went into various vintage guitar shops, looking for Doctor Who’s guitar. And first I thought it should be like a [Fender] Stratocaster or a Telecaster, one of those old classic guitars, but they all started to look like I was having a mid-life crisis.”

A visit to Hank’s Guitar

## Right:

Crew members Cass and Lunn.





Shop revealed a rather unusual variation of a Yamaha – an SGV-800 with pearl inlay – which looked like the Doctor had made it himself and seemed ideal to Capaldi.

A second test day was staged back in Studio 3 of Roath Lock on Thursday 18 December, this time with Dominique Colbert of Millennium FX supervising the ghostly prosthetic applied to the costumed Jamie Hill between 10am and 1pm.

### Ludwig van Beethoven

**T**he shooting script for the first episode (draft seven) was issued on Friday 19 December. There were minor changes, adding the Doctor's attempt to read Cass' signing: "Right, so apparently that thing out there is half-man, half goose, with a big hat made of leaves. And the other one's a balloon, and we should divide the sandwiches equally... Yeah, that – It's her accent that's throwing me." The Doctor now also explicitly discussed his "duty of care" towards Clara and the conversation between Bennett and Clara in the gallery was reinstated. The Doctor now also stated that the decoy Clara used to bait the trap for the ghosts was a hologram and elaborated on his explanation about the information the ghosts were transmitting. The dialogue about the earworm was also elaborated upon with reference to the song *Mysterious Girl* by Peter Andre.

With the casting of Paul Kaye as Prentis, Toby Whithouse took the opportunity to give the character more humour to make use of the actor's talents. The shooting script for the second episode was draft six in which the Doctor's bootstrap paradox monologue now concerned composer Ludwig van Beethoven and featured the Doctor playing his guitar. O'Donnell's glee at the TARDIS being bigger on the inside was added and the Doctor's claim

that he died of old age was dropped. The conversation between the Doctor and the earlier Prentis was extended to add confusion in which the Doctor claimed to have an identical twin, and elements of the confrontation with the Fisher King were altered. Ultimately, the Doctor now told the alien that no one was coming to save it.

As work was about to begin on the new series, the discontent with the 2014 series amid some of the fanbase was reported by Nigel Pauley of the *Sunday People* in *Doctor Who to go back in time as BBC ditches 'edgy' adult plots following ratings slump*. A 'senior BBC source' commented: "There will be some tweaks. We are obviously keen for it to appeal to the whole family." ■

**Above:**  
Vector  
Petroleum  
rep, Richard  
Pritchard.






# Production

**B**oth *Doctor Who* and BBC One's *Sherlock* – on which Steven Moffat was also executive producer and a lead writer – started production again on Monday 5 January 2015; the *Sherlock* Special, *The Abominable Bride*, was to be recorded through to Tuesday 10 February. “The beginning of this year was hellish. *Doctor Who* and *Sherlock* were being made at exactly the same time, which is a thing that happens quite often,”

commented Moffat in *Doctor Who Magazine Special Edition*.

Unfortunately, just before recording could begin, there was a personal tragedy for Peter Capaldi when his mother Nancy died in Glasgow on Saturday 3 January. The actor had travelled north to be with his family, and would not be back in Cardiff in time for the start of work on the new series. Quickly, the first week of recording was amended as far as possible around studio scenes not requiring the Doctor.





'CAPALDI BEGAN HIS NEW  
SERIES IN PROSTHETICS  
AS THE GHOST DOCTOR.'



Work on Day 1 of Block 1 had originally been planned to make a start on the TARDIS scenes featuring the Doctor and Clara, but these were deferred. Recording got underway at 9am with further camera tests on the standing TARDIS set in Studio 4. Since the end of work the previous autumn on *Last Christmas*, various changes had been made to the TARDIS interior, supposedly made by the Doctor to indicate a passage of time; these made the TARDIS, created for the Eleventh Doctor, better suit the new incarnation, making it sharper and introducing 1960s design elements including the wall roundels which had featured regularly in the original TARDIS design from 1963 to 1989. Daniel O'Hara loved recording on this standing set and finding ways to make it look different.

Meanwhile in rooms GF68+69, regular series choreographer Ailsa Berk was putting the ghosts through their paces with movement rehearsals with the *Doctor Who Extra* crew also present to see her helping to develop the gliding walk of the cast. Colin McFarlane, Morven Christie, Steven Robertson and Paul Kaye were all present for this work, while Sophie Stone and Zaqi Ismail attended costume and make-up sessions. The ghosts were also fitted with their prosthetics to get used to the restricted vision, a process which took around two hours. However, during rehearsals the black gauze across the eye-pieces was

found to be uncomfortable and restrictive. The BBC team discussed an alternative solution, and both Milk and BBC VFX indicated that the eyes of the actors could be blacked out digitally in post-production. Consequently, the mesh of the eyepieces would be removed for recording. Of the ghost cast, Paul Kaye found his prosthetic particularly difficult to work in because the Tivolian make-up alone covered his ears and only left small holes for sound to travel through; he would also have no dialogue for the first few weeks of production until the location sequences at the end of the shoot when Prentis was still alive. Meanwhile, Arsher Ali arrived on set at 1.30pm and performed the sequence of Bennett left alone in the TARDIS through to the early wrap at 2.35pm.

Pink amendments to the script for the first episode were issued on Tuesday 6 January; this relocated the Doctor telling Clara about the Tivolian into the same scene where they saw the ghosts in the corridor, added the Doctor's comments about having deleted his knowledge of sign language for semaphore, and a couple of other minor dialogue changes. For the story's sign language, Sophie Stone and Zaqi Ismail both worked closely with the deaf Jean St Clair, a performer and British Sign Language monitor to ensure that the signing was clear and accurate. This involved evening sessions, going through the dialogue for the next day. Some expressions in the script such as "Vector Petroleum" had no existing signing, meaning that something new was created (in this

## Right:

Albar Prentis, the Tivolian undertaker.







case based on the company's rotating flame logo); some of the dialogue regarding nuclear fission also required similar innovation. St Clair also found that Ismail used some of his own signing from his time with his sister, and so brought these into line with accepted BSL conventions and the script.

## Geography of the Drum

**W**ith recording again rescheduled around the absence of Peter Capaldi, work was planned from 7.30am to 7pm (the standard time for recording) in Studio 1 where the 'straight' sections of corridor and access shaft for the Drum had been constructed; these were dressed with various in-jokes relating to the US science-fiction TV franchise *Star Trek*, including the coding 1701B on a bulkhead door – the version of the *USS Enterprise* seen in the 1994 film *Star Trek Generations* being NCC-1701-B. To ensure that continuity was maintained across the

corridor elements, a map of the Drum was created for the cast members to keep their geography consistent. To create the sweaty and humid atmosphere of the base, the cast was daubed with petroleum jelly.

The *Doctor Who Extra* team was on set to capture behind-the-scenes material for subsequent online and DVD use, as they would be for most days of the shoot. Work began by recording CCTV footage of these sets for the sequence in the first episode where Lunn was pursued by the ghost of Pritchard; these would then be played back on the monitors of the bridge set. Rather than using a time-consuming and expensive motion control rig to record two takes of each shot – one with the ghost and one without – to merge together in order to create a transparent effect, a looser approach was adopted; instead, a rough master shot of the empty set was recorded copying the performer moves, and the approximation was then used in post-production to add to the distortion aura added around the spectres. The main

### Above:

Mapping out Orion's sword with a table tennis ball, a knobby ball and an apple.



## Connections: Horror movie

Cass compares the situation in the Drum to the 2012 comedy horror movie *The Cabin in the Woods* about a group of college students coming under attack from zombies.



shots for the scene were then recorded in sequence. Victoria Holt and Dominique Colbert of *Millennium* handled the transformation of Steven Robertson and Colin McFarlane into the ghosts of Pritchard and Moran respectively. Also on set was St Clair to assist with any sign language issues in the scenes with Lunn and

Cass. Following the chase sequence, stunt coordinator Gordon Seed supervised parts of the scene in which Moran approached Cass in the second episode, with the camera fitted with a low angle prism for the shots at floor level. For this sequence, Sophie Stone – who was not wearing her normal hearing aids for her role as Cass – had to be cued visually on set. A shot of the lights dimming when the Drum switched to night mode was also recorded.

The second episode had pink revisions issued on Wednesday 7 January. The Doctor now determined the year as 1980 by holding up his finger rather than consulting his watch. Other small changes were made to the Doctor's phone conversation with Clara about his ghost, and O'Donnell was now killed in the corridor of the empty house rather than another room. The other ghosts were no longer present when O'Donnell took Clara's phone, and some of the scenes with the crew making their way through the Drum were combined.

Jenna Coleman joined the cast on Wednesday 7 for more work on the Drum set in Studio 1, now including the Faraday cage set. Becca Smith, Katy Cherry and Kate Walshe joined the *Millennium* team for the day to supervise the more complex prosthetic of Ghost Prentis to be worn by Paul Kaye. The scenes with Clara, Lunn and Cass in the cage during the second

## Below:

A ghost not to be messed with.







episode were recorded first, up to Lunn leaving to retrieve the phone. After this, CCTV material was recorded of Clara being pursued by the ghosts of Moran and Prentis in the first episode, followed by the main sequences on the same sets. After a make-up change for Coleman, the earlier scenes of Clara watching the ghosts chase Bennett were recorded, following which the crew made a start on the scene of the spectres pursuing Bennett to the cage when Clara appeared. An overhead shot inside the cage was also recorded for when the ghosts entered the trap.

Further elements of Lunn in the corridor waiting to take over the chase from Clara were recorded first on Thursday 8 January, along with associated CCTV inserts. Following that, the end of the pre-credits was recorded with the Drum crew making its way away from the hangar only to be confronted by the ghosts of Moran and Prentis. After this, the sequence where the ghost of O'Donnell approached and removed Clara's phone was recorded; meanwhile Morven Christie and Steven Robertson went to have prosthetics applied for the rest of the day, with Victoria Holt

handling O'Donnell as well as Pritchard. Monitor shots of Prentis and Moran's ghosts repeating their mantra in the first episode were then recorded, followed by the sequence with Clara watching Ghost O'Donnell take the phone. Also recorded were shots of the lights dimming in the corridor in the first episode, outstanding elements of Bennett leading the ghosts to the Drum, and a pick-up on Moran approaching Cass in the second episode.

## The Faraday cage

**F**riday 9 was scheduled to complete the few outstanding scenes which did not feature the Doctor on the available sets for the Drum. This comprised the sequence in the Faraday cage of Clara wanting to leave Cass and the scene of the four ghosts reaching the Faraday cage in the second episode, plus special macro lens shots of the inscription appearing in the eyes of Moran and Prentis; for these, the actor would sit on a chair with his chin supported in a frame while an image of the legend was reflected off his eye from a special projector, and the resultant shot recorded in close-up. All this was completed by shortly after noon and the crew stood down early for the weekend.

Peter Capaldi joined his family at his mother's funeral on Saturday 10 January. By Monday 12, he was back in Cardiff and ready to start work on his second year as the Doctor. Recording on the first day of the week was scheduled for slightly later than usual: 8am to 7.30pm. Capaldi began his new series in prosthetics as the Ghost Doctor, a look applied by

**Left:**  
Ghost hunting  
is tiring work.

## Connections: Leap of faith

▶ O'Donnell mocks

Bennett's reaction to time travel with reference to the famous words of Neil Armstrong in 1969 during the first lunar landing: "One small step for man, one giant leap for mankind!"





## UNDER THE LAKE / BEFORE THE FLOOD

Dave Bonneywell while Susie Redfearn had taken over the Millennium applications for Ghost O'Donnell. The sequence of the Ghost Doctor luring the other ghosts into the Faraday cage in the second episode was recorded first along with CCTV footage. Capaldi then went to have his make-up removed, after which work proceeded with part of the subsequent scene outside the cage in which Bennett told Lunn and Cass to admit their affections. A lunchtime meeting was held to discuss the effects required for the greenscreen shoot of the Ghost Doctor. Recording then continued with the Doctor approaching the cage and confronting the ghosts of Moran, Pritchard and Prentis in the first episode. By now though, Morven Christie was struggling with the ghost prosthetic for the dead O'Donnell because she was experiencing a skin reaction; alternative approaches were considered, including a simple mask version of the Ghost O'Donnell which could slip over Christie's face.

### The Fisher King

**B**ack to standard hours on Tuesday 13, work continued in Studio 1 with the Drum's crew in the Faraday cage explaining how the ghosts of Moran and Prentis only appeared at night. The sequence of Moran and Prentis coming through the wall and floor after the Doctor and Clara was then recorded for the first episode, followed by their arrival outside the cage. Steven Robertson was then transformed into Ghost Pritchard while the flight of the Doctor's party from the hangar in attempt to beat the closing flood doors was performed. Various pick-up shots of the Doctor confronting the ghosts in the Faraday cage in the first episode were then recorded.



Meanwhile on Tuesday 13, at Millennium FX in Chesham, Ailsa Berk rehearsed with Neil Fingleton in the towering Fisher King costume. At seven feet seven inches in height, Fingleton was one of the tallest men in the world. The Durham-born 34-year-old former basketball player had been named as the tallest British-born man by Guinness World Records in 2007, and after an injury ended his sporting career he had worked on movies such as *X-Men: First Class* and *Jupiter Ascending* which required a tall performer. Adding around seven inches to his own height, the costume – with an animatronic face – took him around 25 minutes to don prior to work.

Recording on the set of the gallery constructed in Studio 2 commenced on Wednesday 14 January. This featured a mural painted by graphic artist Chris Lees depicting a sea monster and the legend about a skeleton found on the lake bed which was inspired by Millennium FX's





Fisher King; the sailors in the boat being terrorised by the beast were depicted in gold, blue and red uniforms similar to those worn by characters in *Star Trek*. Storyboard artist Mike Collins was a guest on set for the day, when recording began with the Doctor and Clara investigating the abandoned area. Peter Capaldi was delighted when Derek Ritchie remarked to him: "This is like the first episode of *The Ark in Space* [1975 – see Volume 22]." The sequence of Clara and Bennett encountering the Ghost Pritchard in the room was recorded next, followed by subsequent material of Pritchard attacking and then vanishing as the base switched to day. After this, Peter Capaldi and Jenna Coleman went to pose for iconic photographic images on the corridor set in Studio 1 while back in Studio 2 the unit recorded Bennett approaching the ghosts. The day ended with the cliffhanger to the first episode in which Clara spoke

to Lunn and Cass before the appearance of the Doctor. The same day, the BBC Media Centre released a bulletin about the start of work on the 2015 series of *Doctor Who*, confirming that Daniel O'Hara was directing Toby Whithouse's episodes and also the involvement of Paul Kaye, Morven Christie, Arsher Ali, Colin McFarlane, Sophie Stone, Zaqi Ismail, Steven Robertson and Neil Fingleton.

Work continued on the gallery set throughout Thursday 15, starting with Lunn realising that he had become trapped by going for the phone in the second episode. Following this, the Doctor and Clara's exploration of the deserted room in the first episode was completed. The remainder of the day then concentrated on the sequences with Clara, Lunn and Cass in the gallery at the start of the second episode as they spoke to the Doctor on the phone and looked at the Time Lord's ghost. At the end of the day, the shot of the

**Above:** Peter Capaldi meets the Fisher King, played by Neil Fingleton.



## UNDER THE LAKE / BEFORE THE FLOOD

chair falling lifeless to the gallery floor in the first episode was also recorded.

The second week concluded with another day in the gallery, kicking off with white background photographs of Moran (in both forms) and the ghost versions of the Doctor, Pritchard and Prentis in Studio 4. A clean point-of-view shot for Bennett looking into the gallery in the first episode was recorded first, following which the sequence of Clara, Cass and Lunn confronting the Ghost Doctor continued for the start of the second episode. This occupied most of the day. By now, it had been decided to attempt to replace Morven Christie as the Ghost O'Donnell because of the make-up problems. Supporting artist Sarah Brazier was booked to be made up by Susie O'Sullivan as Ghost O'Donnell and underwent camera tests at 11.45am, after which similar shots were undertaken with Christie in her ghost make-up from 1.30pm. When it was established that it was impossible to tell the difference between the two performers under the prosthetics, it was agreed that going forwards the ghost of O'Donnell would be played by Brazier; this led to several of the cast and crew mistaking Brazier for

### Below:

The Doctor and Clara are protected by the Faraday cage.



Christie. Meanwhile, recording for the week concluded with the second episode scenes of Lunn luring Cass and Clara into the trap, and finally a point of view shot of the ghosts of Moran, O'Donnell, Pritchard and Prentis trapped in the Faraday cage.

A blue amendment was made to the first episode on Monday 19 January, removing the Doctor's misremembering of Lunn's name as Ron. In the second episode, blue amendments increased the impact of the Doctor's reactions as he attempted to change history to save Clara, describing himself as a "dead man walking". The third week saw the start of work on the vast hangar set which filled Studio 3 and contained the similarly large space hearse prop; this latter item, the biggest self-contained set made for the series, was inspired in part by a Volvo hearse spotted by production designer Michael Pickwoad. This was a rare occasion for Colin McFarlane to appear without prosthetics as Moran prior to the character's death,





although Paul Kaye was still in the ghost role of Prentis. The bulk of the pre-credits sequence was recorded and consequently neither Peter Capaldi nor Jenna Coleman were required. After recording, special effects supervisor Danny Hargreaves set about preparing the fireball effect which would be used as the hearse's engines ignited. Daniel O'Hara had been keen that this was achieved as a practical rather than CGI effect. Hargreaves and his team set up a system so that low pressure propane would be blown with air to create a blue flame, and then liquid propane introduced to disperse the flame and create a fireball.

The casting of Sophie Stone in the key role of Cass resulted in behind-the-scenes coverage of the episodes by a camera crew from *See Hear*, the BBC Two magazine programme for deaf community issues which had been running since October 1981. Two researchers from the show were on set to perform a recce on Tuesday 20, the day on which the show's two stars returned for various first episode scenes

in the hangar and the space hearse. The company Bell and Two Tones provided extra fire cover for the detonation of the engine blast which was recorded first under the supervision of stunt arranger Jo McLaren. Following this, Colin McFarlane went for make-up as the ghost version of Moran and work continued on other aspects of the opening scenes which did not require him. The arrival of the Doctor and Clara in the empty hangar then started recording, with McLaren supervising the axe and harpoon attack on them by the ghosts.

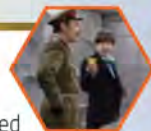
### In the hangar

**W**ednesday 21 was another day in the hangar space of Studio 3, completing the Doctor and Clara's exploration of the hearse first before starting on the later scenes of the travellers being shown the strange vessel by the Drum's crew. The 25 prompt cards used by Clara to help the Doctor were written by Derek Ritchie and script editor Nick Lambon (who had joined the series after working as a researcher on *Holby City* and then script editor on *DCI Banks* and *Wizards vs Aliens*). The scene of Cass and Lunn hurriedly grabbing provisions before making for the Faraday cage was also recorded along with pick-up shots of the engine igniting in the pre-credits.

Back in the hangar space on Thursday 22, the the first episode sequence of the Doctor returning with the crew to study the inscription inside the hearse with his sonic shades was recorded. Work then moved on to the second episode with the ghosts approaching the hangar as the chamber began to open, and then

### Connections: Surprise!

▶ O'Donnell is delighted that the TARDIS is "bigger on the inside", a phrase first used to describe its transcendental nature in *The Three Doctors* [1972/3 – see Volume 19].



**Left:**  
Ghosts  
ready  
for action.



the appearance of the Doctor inside the capsule. In addition, insert shots of the ghosts of Moran and Prentis grabbing weapons from the wall to attack the travellers in the first episode were picked up.

The crew from *See Hear* was present on set on Friday 23 January when work began on the set for the Drum's bridge, assembled alongside the hangar in Studio 3. The Doctor entering the commands to ensnare the ghosts from the console in the hangar was completed first, after which the Doctor erasing the memories of the inscription was recorded. Not required for the next few scenes, Sophie Stone took time out to join the *See Hear* team on the TARDIS set; this camera crew also spoke to Jean St Clair about her involvement from the BSL's perspective, and caught up with Daniel O'Hara later that afternoon. Meanwhile on the bridge set, the Doctor and O'Donnell were watching Moran on the monitors, after which the latter struggled to reset day mode following which the crew reassembled to study the death of Pritchard and abort the rescue

**Below:**  
Arsher Ali and  
Peter Capaldi  
record a scene  
together.



sub. Further inserts of the engine blast were completed along with cutaways of the inscription seen in the hearse at the military town in the second episode, the axe and harpoon gun falling to the floor in the first episode, and the suspended animation chamber about to open in the second episode.

## Corey Taylor

**D**uring his time working in Cardiff, Daniel O'Hara discovered that the American heavy metal band Slipknot – one of his favourite groups – was playing the Motorpoint Arena in Cardiff on Saturday 24 January as part of their *Prepare for Hell* tour. O'Hara found that his passion was shared by Derek Ritchie, and the pair also recalled that the lead singer, Corey Taylor, was a great fan of *Doctor Who*. Consequently, they decided to approach the band's agent and offer a tour of the series' sets prior to their evening performance in Cardiff... and rather hoped that Taylor could be encouraged to lend his famous stage roar to the Fisher King while at Roath Lock; O'Hara having been inspired by metal singer Mike Patton of Faith No More providing the Darkseeker screams in the 2007 post-apocalyptic movie *I Am Legend*. Taylor was delighted to be given a chance to visit the TARDIS set and the *Doctor Who* Experience; he had watched the series since the Tom Baker era on PBS and now shared his enjoyment of it with his son.

Derek Ritchie and Daniel O'Hara travelled to Chesham on the morning of Saturday 24 to see a rehearsal of Neil Fingleton as the Fisher King in costume. They then got the train back to Cardiff to be ready for their VIP. When Taylor arrived at the studios after going around the *Doctor Who* Experience, his visit was captured





by the *Doctor Who Extra* team and he was delighted to add his vocal power to the series' latest alien; a sound crew was on hand to record the singer's roar at different tones and levels.

Following the weekend, the *See Hear* crew was back on set on Monday 26 where recording continued on the bridge set, starting off with all the material of the Doctor, O'Donnell and Cass guiding Clara, Lunn and Bennett as they lured the ghosts into a trap during the first episode; this used the playback of various elements of CCTV footage recorded earlier on the corridor sets. Zaqi Ismail spoke to the *See Hear* unit at 11.40am and then joined the rest of the cast to record the scenes in which Clara and the Drum's crew watched the Doctor going to communicate with the ghosts in the Faraday cage later in the same instalment. Work was swift and the team completed the scheduled material ahead of the 7pm wrap.

Tuesday 27 commenced by completing the scenes in the bridge of the Doctor expounding on his theory about the meaning of the mantra to the base's crew, during which Peter Capaldi ad-libbed the Doctor's, "Wait a minuet!" After this, white background photographs of the base crew were taken in Studio 4 while Peter Capaldi and Jenna Coleman moved to Studio 1. Over the previous week, the corridor sets had been rebuilt and now formed a curved configuration for various other scenes required inside the Drum. The scenes with the travellers leaving the TARDIS and later emerging to encounter the frantic Bennett in the first episode were recorded. Work then continued with the Doctor and Clara exploring the base corridor and then a sequence of Bennett reporting that he had been spotted by the ghosts. After the second episode scene of Clara realising that she had lost Cass, recording ended with the teacher finding Cass again.

**Above:**  
The *Doctor Who* crew faces  
the Fisher King





**Above:** Morven Christie and Peter Capaldi run through a scene.

The Doctor and Clara's encounter with the ghosts of Moran and Prentis began Wednesday 28 January, after which Peter Capaldi went to be transformed into the Ghost Doctor for the rest of the day. Further material of Bennett being chased by the ghosts of Moran, Prentis and Pritchard was then recorded on the corridor sets. Work then moved on to

the second episode and the evasion of the ghosts by Clara, Cass and Lunn, with Sarah Brazier again standing in for Morven Christie. A sequence of Lunn taking over the first episode chase from Clara was then recorded before Capaldi returned for the second episode scene of Lunn passing by the ghosts. Sequences of Cass being stalked by the axe-dragging Moran were then recorded, along with a shot of the empty corridor to

appear on the TARDIS monitor in the closing scene.

Any scenes which required water on set were left to the end of the shoot since even low-level flooding of the sets had to be carefully controlled and was time-consuming to achieve. To simulate the underwater atmosphere, ripple trays had been used to reflect water images by mirrors from floor level, with the water kept in motion by being stirred by sticks held by effects technicians... or by wind-up toy frogs. Thursday 29 was the day that the Drum was to be flooded for the action sequence of the crew and the travellers making for the TARDIS as the water came in during the first episode. Jo McLaren supervised the stunt sequence in which bewigged stunt performer Matt Crook doubled for Peter Capaldi in the Doctor's slide beneath the door. Following this, Capaldi went to be transformed into the Ghost Doctor. One of the cameras now went to the backlot behind Studio 1 to record various special effects water

## Connections: Power struggle

- ▶ The Doctor explains to O'Donnell and Bennett about the Scottish training base dressed to look like Russia being from the height of the Cold War in 1980, when there was great unease between the Western (US and its allies) and Eastern (Soviet Union) power blocs.





and smoke elements for the story. The other camera relocated to Studio 4 for greenscreen work with the ghost cast which would be seen coming through walls and the floor in various scenes for both episodes. Daniel O'Hara, Danny Hargreaves and senior effects technician Warwick Boole all spoke to the *Doctor Who Extra* team about working with water in studio.

## Greenscreen and ghosts

**F**riday 30 January was the final day on set for Sophie Stone, Zaqi Ismail and Colin McFarlane; the Drum crew had bonded closely over their four weeks in studio. Work began on the close-ups of the Doctor and Clara seen through the windows of the corridor hatches as the water level rose and were recorded in a special effects tank a metre off the ground; with a porthole in one end, the camera was placed in a waterproof housing inside the tank, recording outwards. Following this, the macro lens shots of the inscription reflected off the eyes of the Doctor and Clara in the first episode were recorded.



Peter Capaldi then went to make-up for his ghost application while shots of the ghosts with Pritchard in the airlock were recorded, after which Steven Robertson also departed for a Millennium FX make-up session and model shots of water crashing through air lock doors were recorded. The team then moved back to the greenscreen area of Studio 4 to complete shots of the ghosts required for the second episode. The end of the day was then spent on material of the Ghost Doctor outside the water window across the story's cliffhanger.

The team headed off on location for the fifth week of the shoot, with *Doctor Who* returning to MOD Caerwent, a military training area which had previously featured in various stories from *The Next Doctor* [2008 – see Volume 60] recorded in April 2008 to work on *In the Forest of the Night* [2014 – see Volume 79] in July/August 2014. Daniel O'Hara had also used Caerwent before in 2011 as a vampire concentration camp in *Being Human* and the *Doctor Who* team had performed a recce there in December 2014, aware that they would have comparatively short days due to the winter lighting. Recording for the week was scheduled for 7.30am to 6.30pm each day, and on Monday 2 February began with the arrival of the TARDIS in 1980 which was recorded from two perspectives; the original arrival in the Doctor's timeline and then his later view of himself arriving. Neil Fingleton started the day by being helped into the Fisher King costume by Dave Bonneywell and Jessie Hinton of Millennium, and then rehearsing with Neill Gorton prior to appearing as the corpse in the scene where the hearse was

## Connections: Accidental life

➤ The Doctor refers to his current incarnation as being a "clerical error", having had his limited regeneration cycle increased by the events of *The Time of the Doctor* [2013 – see Volume 75].



**Left:**  
Clara  
investigates.



discovered and investigated; over five days, the large prop had been dismantled from the hangar set, transported to the location, and reassembled. With the light fading, work then moved inside one of the empty houses for the scenes of O'Donnell hiding and then being attacked by the Fisher King.

Paul Kaye spent his first day in the standard Tivolian Prentis make-up on Tuesday 3 when recording began with the Doctor's first meeting with Prentis in his time line. Prentis' business card carried the motto, 'May the remorse be with you,' a reference to the phrase, "May the Force be with you," introduced in the 1977 film *Star Wars*. Following this, the material of the Doctor and Bennett watching their earlier selves was recorded, with Crispin Layfield supervising the pair scuffling to the ground and Gareth Weekley and Faisal Jina standing in for Peter Capaldi and Arsher Ali as required. A large greenscreen was then erected for the sequence of the Doctor walking through the empty town so that the dam could later be inserted behind him. Back at the hearse, Prentis confronting the Fisher King was recorded and work concluded for the day with the Doctor and Bennett finding the dying O'Donnell.

## Eastern Bloc

**F**or recording at Caerwent on Wednesday 4, a period Eastern Bloc vehicle in the form of a 1981 Trabant 601 was provided as set dressing by TLO Film Services. The day began with the Doctor, Bennett and O'Donnell walking through the Russian-looking streets at the start of the second episode and was followed by scenes of them later running across the town, and then seeing their initial meeting with Prentis - a sequence

which again required Gareth Weekley and Faisal Jina. While white background photos of the non-ghost Prentis were taken with Paul Kaye, the scenes of the Doctor and Bennett hiding in the hallway of the empty house were recorded.

The *Doctor Who Extra* crew brought a drone camera to capture aerial shots of the BBC team at work at the military base on Thursday 5 February which was also a press day for the story. The Doctor preparing to enter the church was recorded first, after which sequences of the Doctor's party running across the square to discover Prentis' corpse (which required a crane camera) were enacted. Following this, Paul Kaye (for whom it was the last day on set) and Morven Christie spoke to journalists from *The Sun TV Magazine* and the *Daily Mail Weekend Magazine* while Neil Fingleton took his place as the Fisher King in the square in front of the greenscreen so that elements of his demise in the flood could be recorded. Fingleton then posed for iconic photos with Peter Capaldi's Doctor before completing the other scenes





of the Fisher King in the square and the space hearse. CGI element shots of the submarine moving through the submerged town in the first episode were also recorded, and the day concluded with the Doctor's party splitting up in the corridor of the derelict building. "This has been a joy. It's been amazing," a delighted Paul Kaye told the *Doctor Who Extra* crew.

The final day at Caerwent - Friday 6 - focused on the church confrontation between the Doctor and the Fisher King. High-angle shots of the Fisher King in the square by the hearse were recorded first by a secondary camera after which the Doctor/Fisher King material was enacted in the chilly environs of the church building where holes in the floor had been left by the movie crew which had made *Captain America: The First Avenger* there in 2010. The unit wrapped early at 5.40pm, completing Neil Fingleton's week as the menacing alien.

Jenna Coleman had not been required for the week, and on Sunday 8 February was one of the guests attending a BAFTA

Film Awards ceremony at the Royal Opera House in London. The following day she was back on the *Doctor Who* set at Roath Lock with recording back to its standard 7.30am to 7pm hours. The scene of the Doctor and Clara discussing relationships in the TARDIS was recorded first with a greenscreen outside the door to subsequently insert a shot of the Drum corridor and one of the roof panels removed for a crane shot. Peter Capaldi then departed for more ghost make-up and the panel was replaced to record shots of Clara in the TARDIS doorway after the craft's arrival; following this, Jenna Coleman went for costume and make-up tests for Block 2. The slow motion dry-for-wet shots of Pritchard's corpse were then recorded in the greenscreen area adjacent to the TARDIS set in Studio 4 with Crispin Layfield supervising the suspension of Steven Robertson on wires and with fans blowing his hair to simulate a water current; this approach was adopted partly because Robertson was uneasy with the thought of being immersed in water. The remaining shots of the Ghost Doctor outside and passing through the water window were then recorded with the crew wrapping early at 5.30pm, Capaldi having been released at 4.15pm so that he could join Coleman for the Block 2 readthrough scheduled for 5pm.

Tuesday 10 February saw work on the TARDIS set scheduled for 8am to 7.30pm and focused on the scenes from the second episode with the Doctor, Bennett and O'Donnell; this was Morven Christie's final day on set. Recording ran through in sequence to the start of the scene where the Doctor returned to the TARDIS to find Bennett waiting alone,

**Left:**  
The Doctor shows Pritchard who's boss.



### Connections: Emergency

➤ Security Protocol 712 with the appearance of the Doctor's hologram aboard the TARDIS previously features in *Blink* [2007 - see Volume 56].











Production

'NEIL FINGLETON TOOK HIS PLACE AS  
THE FISHER KING IN THE SQUARE IN  
FRONT OF THE GREENSCREEN.'

DOCTOR WHO | THE COMPLETE HISTORY

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## UNDER THE LAKE BEFORE THE FLOOD

STORY



**Above:**  
A ghost and his  
greenscreen.

after which the cast and crew enjoyed an end-of-block game of skittles at the Halfway in Cardiff.

The final Day of Block 1 – Day 28 – was Wednesday 11 February with work scheduled for 7.30am to 7pm. The CGI element shot of the power cell at the base of the dam was recorded first outside the reception at Roath Lock. The crew then moved inside to complete the sequence of the Doctor and Bennett in the TARDIS, followed by the Doctor's opening monologue about Beethoven for the second episode and finally the closing scene between the Doctor and Clara. This was the day that the Doctor's guitar made its debut, accompanied by an amplifier which carried the Magpie Electricals branding first introduced in *The Idiot's Lantern* [2006 – see Volume 52] and used in various subsequent episodes. A prop of the clockwork squirrel referred to in Clara's dialogue was also created and placed on the TARDIS set, while the Doctor's LP collection included the 1988 EMI release of the music of Richard Strauss by Heather Harper and the London Symphony Orchestra (EL 7497261), a 1987 Decca release of *Haydn Symphonies 93 & 98* with the London Philharmonic Orchestra conducted by Sir Georg Solti (417 620), a 1963 Fidelio

recording of *Surprise & Military – Haydn Symphonies* by the Philharmonia Orchestra of Berlin (ATL 4048), and a 1967 Music for Pleasure recording of *Beethoven's 5th* by the Pittsburgh Symphony Orchestra (MFP 2104). In directing the monologue, Daniel O'Hara wanted to use props like the bust of Beethoven to show what an amazing space the TARDIS was, but to keep the guitar for a reveal at the end of the scene. There had been discussion about featuring Clara in the scene, so that the Doctor had somebody to talk to about the bootstrap paradox, but this idea was not pursued. Peter Capaldi enjoyed playing on the Yamaha between shots, and during this time picked out his own version of Ron Grainer's *Doctor Who* theme on the instrument. Hearing this, Derek Ritchie told the gallery to record this impromptu rendition.

### Costume fittings

**W**ith the TARDIS scene completed, the show's two stars then departed for a BBC Worldwide shoot in Studio 2 while camera tests for Block 2 took place in Studio 4; Peter Capaldi and Jenna Coleman also had costume fittings and meetings with director Hettie



Macdonald during the day. The studio was visited by seriously ill youngsters associated with the Starlight Children's Foundation during the morning, while writer Toby Whithouse also dropped in to see the final day of work on his story.

Some pick-up shots were recorded by Daniel O'Hara on Friday 27 March as part of work on Day 3 of Block 3 (ie *The Girl Who Died* [2015 – see page 78] and *The Woman Who Lived* [2015]). Work was scheduled to run from 10am to 9.30pm on scenes with the Doctor alone



in the TARDIS for *The Girl Who Died*, but towards the end of the evening O'Hara took over to record material with Peter Capaldi for the Doctor's hologram in the second episode of the Whithouse story and revised dialogue made in green amendments for the sequence in which he spoke to Bennett. The crew then moved outside to the studio backlot to record water elements for special effects shots (such as pumping water through one of the doorways from the Drum set), wrapping at 7.30pm. ■

**Left:**  
Marine  
geologist  
Mason Bennett.

## PRODUCTION

**Mon 5 Jan 15** BBC Roath Lock Studios: Studio 4 (TARDIS)

**Tue 6 Jan 15** BBC Roath Lock Studios: Studio 1 (The Drum – Corridor (Straight)/ Access Shaft (Straight))

**Wed 7 Jan 15** BBC Roath Lock Studios: Studio 1 (The Drum – Faraday Cage/ Corridor (Near Faraday Cage) (Straight)/ Corridor (Straight))

**Thu 8 Jan 15** BBC Roath Lock Studios: Studio 1 (The Drum – Corridor (Straight)/ Corridor outside of Faraday Cage (Straight)/Faraday Cage)

**Fri 9 Jan 15** BBC Roath Lock Studios: Studio 1 (The Drum – Faraday Cage/ Corridor (Near Faraday Cage) (Straight)/ Macro lens shots)

**Mon 12 Jan 15** BBC Roath Lock Studios: Studio 1 (The Drum – Faraday Cage/Corridor (Near Faraday Cage) (Straight))

**Tue 13 Jan 15** BBC Roath Lock Studios: Studio 1 (The Drum – Faraday Cage/ Corridor (Straight)/Corridor (Near Faraday Cage) (Straight))

**Wed 14–Thu 15 Jan 15** BBC Roath Lock

Studios: Studio 2 (The Drum – Gallery)

**Fri 16 Jan 15** BBC Roath Lock Studios: Studio 2 (The Drum – Gallery/ Faraday Cage)

**Mon 19–Thu 22 Jan 15** BBC Roath Lock Studios: Studio 3 (The Drum – Hangar/ Space Hearse)

**Fri 23 Jan 15** BBC Roath Lock Studios: Studio 3 (The Drum – Hangar/Bridge; Military Town – Square – Space Hearse)

**Mon 26 Jan 15** BBC Roath Lock Studios: Studio 3 (The Drum – Bridge)

**Tue 27 Jan 15** BBC Roath Lock Studios: Studio 3 (The Drum – Bridge); Studio 1 (The Drum – Corridor (Curved)/Intersection (Curved))

**Wed 28 Jan 15** BBC Roath Lock Studios: Studio 1 (The Drum – Corridor outside gallery (Curved)/ Corridor (Curved)/ Intersection (Curved))

**Thu 29 Jan 15** BBC Roath Lock Studios: Studio 1 (The Drum – Intersection (Curved)/Corridor (Curved)); Studio 4 (Greenscreen); Backlot (SFX Water Elements and Smoke Rising)

**Fri 30 Jan 15** BBC Roath Lock Studios: Studio 1 (The Drum – Corridor (Curved)/

Airlock & Corridor); Studio 4 (Greenscreen/Water Window)

**Mon 2 Feb 15** MOD Caerwent, Caerwent (Military Town – Train Station/Int Space Hearse/Empty House)

**Tue 3 Feb 15** MOD Caerwent (Military Town – Train Station/Int Space Hearse/ Square/Side Street/Empty House)

**Wed 4 Feb 15** MOD Caerwent (Military Town – Streets/Street to Road/Square/ Empty House Room 1/Empty House 2 Hall)

**Thu 5 Feb 15** MOD Caerwent (Military Town – Church/Square/Space Hearse/ Base of Dam/Seabed/Corridor)

**Fri 6 Feb 15** MOD Caerwent (Military Town – Square/Church – Staircase/Church)

**Mon 9 Feb 15** BBC Roath Lock Studios: Studio 4 (TARDIS/Water Window (Gallery))

**Tue 10 Feb 15** BBC Roath Lock Studios: Studio 4 (TARDIS)

**Wed 11 Feb 15** BBC Roath Lock Studios: Opposite reception (Base of the Dam); Studio 4 (TARDIS)

**Fri 27 Mar 15** BBC Roath Lock Studios: Studio 4 (TARDIS); Backlot (Water elements)



# Post-production

**D**uring the post-production period, revised scripts for both episodes were generated along with new titles, and additional dialogue to be recorded for clarification in dubbing; a new opening narration from Moran was also added. The first episode was renamed *Under the Lake* by Tuesday 24 March while the second episode was referred to as *Before the Lake* on Wednesday 6 May.

CGI elements which were added during post-production of the story included the exterior of the underwater Drum, the sunken army camp, the movement of the ghosts around the base (and at different angles to the floor), the holographic Clara and Doctor, the TARDIS in flight, the dam overlooking the camp, the video phone conversation between the Doctor and Clara, and the detonation of the energy cell with consequential flood (something which Derek Ritchie had been wary of

attempting to achieve with miniatures). The mountainside landscape behind the camp was taken from a photograph showing a vista on the Isle of Skye. Cold breath visible from the mouth of Morven Christie in O'Donnell's death scene was also removed.

The voice of the Fisher King was provided by Peter Serafinowicz, an actor and comedian who had featured in the film *Shaun of the Dead* as well as voicing Darth Maul in *Star Wars: Episode I – The Phantom Menace* and appearing on television series such as *World of Pub*, *Hardware*, *The Peter Serafinowicz Show* and *Running Wilde*. This was recorded on Monday 15 June at Goldcrest Films in London.

## Spaceship conversation

**U**nder the Lake originally opened without the private journal entry by Captain Jonathan Moran but with Bennett's voice saying: "Shouldn't there be a cockpit. Spaceships in films have cockpits." "I guess whoever designed it didn't watch the same films as you," replied Moran's voice. In the hangar, Bennett said: "O'Donnell, the cockpit thing. You think it's weird, don't you?" "We find a spaceship on the bottom of a lake, and that's the bit you think is weird," retorted his colleague. When Pritchard said that they needed a conversation about who owned the spaceship, Moran sighed: "Don't let us stop you." "No, a conversation *with...*" began Pritchard, "Oh. I see. No, that's hysterical." When Moran reminded Pritchard that he bought the oil under the ground, the businessman said:

**Below:**  
A tense staring  
contest.







'THE VOICE OF THE FISHER KING WAS  
PROVIDED BY PETER SERAFINOWICZ.'



## UNDER THE LAKE / BEFORE THE FLOOD

"I actually have a copy of the contract in my cabin." "Yeah, that doesn't surprise me," replied the base commander.

Originally when the TARDIS materialised on the base, Clara emerged, looked around, declared, "Nope, nothing doing here. Let's go," and strode back inside past the Doctor who then asked his ship what was wrong. When Clara said she wanted another adventure, she originally told the Doctor: "You're itching to run down a corridor." The Doctor and Clara's dialogue on entering the gallery was altered in dubbing to add the comment about the food fight and the crew going for a swim in the flooded village. After encountering the two ghosts in the corridor, the Doctor originally told Clara: "Well, looks like the tall fella used to be one of you lot, and the other one used to be a Tivolian." "A Tivolian?" asked Clara. "The most annoying race in the galaxy," replied the Doctor, "And that's official, there was a vote. They've either had something done to them or something else has taken their form."

### Right:

Back to before the flood.

### Night mode

**I**n the Faraday cage, after the crew introduced themselves the Doctor said: "Thanks, though I should warn you I'd forgotten all your names before you'd even finished saying them." When the Doctor said the creatures outside were not ghosts, he originally added: "We're not nine years old." After O'Donnell explained about Moran's death, Pritchard added: "It was the mole-guy, the one from Tripoli? I saw him." Bennett's explanation about the military training site was "a mock town they used for manoeuvres and stuff. It was under sea level, with a dam overlooking it." As Pritchard explained about the discovery of the oil reservoir, he added, "The military



are here in a, well, an observational capacity. It's a courtesy really." Back in the hangar, when Pritchard maintained that they would not abandon the base, he said: "It's fine! We hunker down in the Faraday cage at night and..." As Bennett explained about the existence of the Faraday cage, he added: "We worked out it's the one room Moran and the other one couldn't get into." In dubbing, the computer voice confirming night mode was added.

A short scene of the Doctor and Clara leaving the TARDIS was dropped. The pair found Bennett rushing past, explaining: "The base has shifted to night mode about seven hours early so grab anything you need and head for the Faraday cage before the ghosts come back, O'Donnell is trying to fix the problem right now." The intercom announcement from O'Donnell was then altered to remove Pritchard's rank of sergeant. In the gallery, Clara and Bennett heard O'Donnell's voice say: "Ray, you idiot, get to the Faraday cage now." "O'Donnell, where are the





ghosts now?" asked Bennett. On the Bridge, the Doctor and O'Donnell were studying the monitors. "In a corridor, Sector 9A. They're not doing anything. We'll let you know if they start moving," replied O'Donnell. "Sorry, do you mind if we talk a bit?" asked Bennett of Clara in the gallery, "I hate it here and there's a ghost trying to kill us and I really need something normal." "No, of course, it's fine," agreed Clara. "So you work for UNIT," said the crewman. "UNIT?" replied a startled Clara, "Oh! Yes. UNIT." After Bennett commented how he was not much of a fighter, Clara asked: "So why join the military?" "I didn't. I mean I did, but..." began Bennett, "I'm a geologist for Vector. But to work down here me and Pritchard had to enlist. I'm not even sure what rank I am. I could be like an admiral or something."

Throughout the episode, various additional announcements from the base's automated systems were added in dubbing. When Pritchard pursued Lunn down the

corridor, the interpreter called: "Guys. I'm nearly at my door." On the bridge, O'Donnell tried to monitor both Lunn and Clara, glancing at Cass and asking: "If I've only got time to close one door..." "Clara. I'm sorry, but that's an order," said the Doctor. "My commanding officer now, are you?" asked the lance corporal.

When the Doctor called out to Bennett for maps, he continued: "Of the seabed, of the town, even star charts." Additional dialogue of O'Donnell guiding Bennett to locate the church was added in dubbing along with the exchanges from the Doctor and Clara about what they were searching for. With the capsule in the hangar, when the Doctor pondered the ghosts' actions, he originally continued: "So we run away, we find the crew, the ghosts try to kill them..." His comments about the TARDIS not translating the inscription were added in dubbing.

When O'Donnell noted that the hull doors were being opened to flood the base, Bennett asked: "Can you close them from here?" "The computer has rerouted everything to the back-up hub, I'd need to do it from there," she replied. Separated from Clara, the Doctor said that he would

**Below:**  
The Doctor goes ghost hunting.





## UNDER THE LAKE / BEFORE THE FLOOD

STORY 255







'THE TEAM HEADED OFF ON LOCATION FOR  
THE FIFTH WEEK OF THE SHOOT.'





**Above:**  
Bennett  
keeps watch  
for ghosts.

be going back in time. “I have to come,” insisted Bennett, “You were right. I’m a scientist, like you. I have to know, I have to be part of this.” “If he’s going then I should go too,” added O’Donnell, “He’s useless, he’ll fall down a well or be eaten by a dinosaur if I’m not there to look after him.” “Fine, fine,” agreed the Doctor, “But don’t press any buttons, and do not run off and trip over and get captured.”

In *Before the Flood* (the new title for the second episode), when O’Donnell told the Doctor that she used to be in military intelligence, she added: “I read your file. Well, I say ‘file’, it’s more of a room.” The reason that she gave for dangling a colleague out of a window was: “He had some rather regressive views on gender roles.” “So you aren’t thrown by this?” asked the Doctor of their surroundings. “I wouldn’t say that,” replied O’Donnell. After her comments about the minister of war, she added: “The time we come from, the human race knows it isn’t top of the food chain any more. But our technology hasn’t kept pace with our knowledge. So we’re vulnerable.” Seeing Bennett approach, she continued: “He’s excited by this new world. But he’s also terrified. We all are. Try to remember that.”

**Right:**  
Systems  
technician  
Alice O’Donnell.

When Prentis indicated that the space hearse belonged to the Arcateenians, he added: “We’ve only just invented calculators.” During the phone call with the Doctor, when the Doctor assured Clara that he was fine, he added: “I mean, I’m a bit hungry, I might warm up that pasta.” Originally during the end of the call, the Doctor smiled and agreed with Clara: “I can stop it happening to me.” This was changed in dubbing to his comment about the undertaker being alive. After learning that his ghost’s coat was torn, the Doctor asked: “Anything else?” Cass signed and Lunn translated: “His handkerchief has gone. Sometimes it was poking out of his pocket or I could see the shape of it. I think that’s gone too.” “God, she’s smart,” said the Doctor quietly to himself, causing Clara to ask, “What?” “Nothing!” said the Doctor before asking what his ghost was saying. Of the sequence of names, the Doctor asked Clara: “Does it ever change? Or is it always the same names and always in that sequence?” Clara repeated the ghost’s mantra. When the Doctor said he needed to talk to his ghost, he told Clara: “Stall Cass and Lunn, tell them it’s all





under control, the last thing we need is them panicking. Now put me on speaker-phone.” “You already were,” replied Clara, pointing the phone towards the angry Cass and Lunn. “Awkward,” admitted the Doctor. “You think?” retorted the teacher. “Oh well, no point dwelling on that,” said the Time Lord. When the ghost Doctor spoke to the Doctor, Cass signed to Lunn who explained: “He’s just repeating the list again.” “What? No. Come on, me, there’s no way I’m going to be like all the other ghosts. Don’t hold back. Let’s dazzle them,” said the Doctor. Then the ghost stopped talking, causing the Doctor to ask: “Clara, what’s happening?” “It... you’ve just stopped. You’re not saying anything,” replied Clara. “Why did you go quiet?” asked the Doctor, to which Clara replied, “I was enjoying the moment.” When the Doctor told Clara and the others to get to the Faraday cage, he said they would be safe from the ghosts and “whatever’s in that suspended animation chamber”.

## Bennett and O’Donnell

**O**n finding Prentis’ body, the Doctor noticed a handkerchief in the corpse’s pocket; he took out his own, identical, handkerchief. When Bennett cradled the dying O’Donnell, she said that she had to keep an eye on him and he said: “It’s like the thing with strawberries. I told you they weren’t a berry, I told you they were an aggregate fruit...” “God, do you ever stop talking? I have to say something,” said O’Donnell before her admission of her feelings, “I liked you. You idiot. I really liked you. So don’t die.” When Bennett confronted the Doctor about his drive to save Clara and himself, he said: “You’re going to break your rules and change what happens.” “You need to get back to the TARDIS. I’m going to find the

Fisher King,” said the Doctor, confirming Bennett’s accusation. When the Doctor replied that he was changing history to save Clara, he continued: “And the first thing I’ll do is hand you over to the Fisher King. That’ll buck the trend, won’t it? Or you can get back to the TARDIS.”

After the ghost of O’Donnell removed Clara’s phone, the Doctor was to be seen walking through the military town square, looking at the dam and then the spaceship. He then ran into the TARDIS where Bennett was waiting on the steps. “I thought you were going to find the Fisher King,” said Bennett. “Change of plan,” explained the Doctor, “Right, big day for you. Time travel. Now we’re going to another planet.” “Seriously? Which one?” asked the excited Bennett, getting up. “Tivoli. Planet of cowards and sympathisers. I want to find out how they defeated the Fisher King,” explained the Doctor. “Do I need anything? A spacesuit? Weapons? Can I breathe there? Will they try to probe me?” asked the crewman. “Why is it humans always think they’re about to get probed? You’re obsessed. Seriously, you should all look into that,” said the Doctor as he set his



**Above:**  
Clara’s next on  
the ghosts’ list.



craft in motion. When the TARDIS arrived, Bennett emerged and commented: "Their planet looks an awful lot like ours." Realising that he was trapped in his own time stream, the Doctor explained: "My death, here, whenever it is, has made me part of events, so the TARDIS won't let us leave. This is why I never do this. Now everything I touch, everything I do or say, digs me deeper into the narrative."

## The Arcateenians

**W**hen the Doctor told Bennett that he could not save O'Donnell, he originally continued, "and the fractures spread further and further across time and space." The Doctor then approached Prentis who asked, "Have we met?" "We're about to," explained the Doctor. "We've come from the future by mistake. And we have other future selves who are on their way here now because when we came here before, we had a conversation with you, and it is imperative we all have the same conversation in about a minute's time that me and him had with you about half an hour ago." When Prentis simply blinked at him, the Doctor tried a different approach: "You know what? Forget it. We don't have future-selves. That was just a joke... No, we're identical twins." "You don't look very similar," said the Tivolian looking at the pair. "Not us. We have identical twins. And they're on their way here now. But before they arrive, I need to ask: You came here to bury the Fisher King," said the Doctor. "Glory to the Fisher King!" declared the undertaker. "He and his tribe invaded your planet but you were liberated by the Arcateenians," continued the Time Lord. "All hail the Arcateenians!" exalted Prentis. "How? How did they defeat the Fisher King? What's his weakness?" asked the Doctor.

"Ah. Well. You see, the Arcateenians are an amphibious race," explained the alien, "Their planet is 95 per cent water. Whereas the Fisher King comes from an arid and barren world. So the Arcateenians simply raised our sea level, flooded our cities and routed the Fisher King and his warriors. To save us, the Arcateenians put us into immense slave ships, and we sailed away. Well, we called them slave ships... they were disappointingly comfortable." Prentis then saw the earlier Doctor, Bennett and O'Donnell approaching and remarked: "Look. That's you." Stepping out of sight and pulling Prentis and Bennett with him, the Doctor told the Tivolian: "No, no, no... those are our identical twins I told you about." "Ah, yes. I remember," said the undertaker. "Good man," smiled the Doctor. "And where's mine?" asked the alien. "Your what?" asked the Doctor. "My identical twin," said Prentis. "You don't have one," insisted the Doctor, recomposing himself and continuing, "Listen. Just... don't tell them any of that. Just the stuff about why you're here, what you're doing. And nothing about meeting

**Right:**  
Lunn hides  
his secret love  
for Cass.







us either? It's a *big* surprise." "Ah well you see..." began Prentis, "we are currently enslaved to the Arcateenians..." Attempting to smile, the Doctor agreed: "I understand. Do this and maybe *we'll* enslave you." Affronted, the alien responded, "I say! We do have some pride," but then, chuckling, added, "Little Tivolian joke for you there. We don't. We don't have any at all!" "Wait. Something's not quite right," said the Doctor, realising the problem and handing Prentis his handkerchief saying, "Here, take this. And remember. And I'm sorry." "For what?" asked the undertaker. "I don't know. Interrupting you," shrugged the Doctor as Prentis moved off towards the hearse saying, "I forgive you."

Confronting the Fisher King, after the Doctor said he had seen the bloodshed he continued: "The people I'm with, the survivors, they think I came here to stop you. I didn't. I came because I have to know... I need to know... how you do it. How you create these creatures with nothing but words." Parts of this

confrontation were altered in dubbing. "I understand the theory," said the Doctor, "The words rewrite the electromagnetic connections in your mind and when you die, as the last drop of oxygenated blood reaches the brain – boom! – the synapses fire the co-ordinate blueprint to create a specific projection of an electromagnetic field in the form of the host. I get that. But what sustains the ghosts after that? How do they survive?" "The worlds feed them," replied the alien. "The worlds?" pondered the Doctor, "Feed them what? It can't be the atmosphere, you wouldn't create ghosts that could only exist on planets like Earth. So what do all planets have? Or at least most... A magnetic pole. The ghosts couldn't come out during the day, because that's when the base ran diagnostic checks on the life support systems and locks. The electromagnetic field it generated must have been out of phase with the Earth's magnetic field, which is what powers the ghosts." "Such... distaste in your voice. Such anger. Peculiar sentiments... from

**Above:**  
Doctor on  
the run.





**Above:** Clara tries to get her head around the bootstrap paradox.

a Gallifreyan,” said the Fisher King. “Those pompous, timid bureaucrats who suddenly remembered they had teeth.” The creature asked the Doctor: “Why don’t you kill me? Is it mercy?” This dialogue was intercut with Clara and Cass in the corridors of the Drum. “Yeah, except this time I might play it differently,” insisted the Doctor. “Mix the future up a bit. Get a damp cloth and wipe that message off the wall so it never gets seen. For all we know the ripple effect will herald a new golden age of peace and prosperity across the universe.” “Or civilisations might fall. Worlds might die. Life might end,” replied the alien.

After the Doctor told Bennett what would happen to the hearse and the Faraday cage, Bennett asked: “How long will they stay like this?” “I don’t know. Perhaps forever,” answered the Doctor. When Clara spoke to Bennett, she said: “Go on.” “I’m not sure I can do this again. Feel this again,” explained Bennett. “After I lost someone, I thought my life was over,” Clara told him, “Because I knew... I know I can’t love again, and surely loving

someone is what defines us. But it isn’t. The songs are wrong.” “Thank you,” said Bennett. After getting Lunn to admit his love for Cass, Bennett added: “It’s okay. O’Donnell would want something good to come out of this.” Looking back into the cage at her ghost, he said: “I know it’s not her, I know she’s gone, but I’d like to stay with her for a bit. Til I have to leave.”

Back in the TARDIS, when the Doctor told Clara what would happen to the ghosts, he reminded her: “They’re still programmed to kill.” As he explained about the paradox, he asked Clara: “When did I decide to make the ghost me? To make you the next name, or to get inside the chamber? When did I first learn when the chamber would open?”

## On-screen signing

**I**n terms of editing, Jean St Clair was again on hand to ensure that the signing on screen was clear and not abbreviated by the intercutting of camera shots. On-screen captions were used to establish the Drum, its time and location at the start of *Under the Lake*, plus the fact that the Doctor and Clara arrived ‘three days later’ after the events in the hangar. After the episode’s cliffhanger, the caption ‘TO BE CONTINUED’... appeared before the closing credits, after which the caption ‘NEXT TIME’ appeared before the throw-forward to *Before the Flood* and the executive producer credits. *Before the Flood* opened with a montage reprise and the caption ‘Previously’.

As a bit of fun during the editing of *Before the Flood*, Peter Capaldi’s rendition of the *Doctor Who* theme was dubbed onto the opening credits – after varying the credits on recent episodes such as *Death in Heaven*, Steven Moffat liked the idea of incorporating it in the finished version. ■



# Publicity

► The individual titles for the two-part story were not announced during the major publicity drive for the new series in early July; these were revealed by the BBC on Monday 14 September. Benjamin Cook's interview with Toby Whithouse formed a three-page preview of the story in *Doctor Who Magazine* Issue 491 published on Thursday 17 September.

► Following transmission of *The Witch's Familiar*, a 35" trailer for *Under the Lake* was released on Saturday 26 September, and the following day the *Sunday Mirror* published Simon Boyle's story *The Time Loud* which revealed

that Corey Taylor was to provide the roar of the Fisher King in the new story.

► BBC's *Newsbeat* covered the casting of the Slipknot star on the new story on Monday 28 September. In the USA, BBC America released the video *#AskDW with Peter Capaldi – Part 2* (2'13") in which the show's star responded to more questions from viewers, among which he cited that he would like to revisit or remake the serial *The Dalek Invasion of Earth* [1964 – see Volume 4]. That evening, both Peter Capaldi and Jenna Coleman appeared on US chat shows. On

**Above:**  
A Tivolian  
meets a  
Time Lord.



Ora.TV, *Larry King Now* saw Capaldi talking to the veteran broadcaster about his love of *Doctor Who*, working with guest star Maisie Williams in the new series, discussing politics and answering questions from the viewers; this had been pre-recorded shortly before the *Doctor Who* team attended San Diego Comic-Con in July. An interview with Jenna Coleman appeared on the TBS late-night talk show *Conan* on Monday 28 September with the co-star talking to host Conan O'Brien at the Warner Bros. Studios in Burbank. Coleman explained the plot of *Last Christmas* and discussed her farewell items from the series – including the clockwork squirrel – and indicated that she was now preparing to work on ITV's *Victoria*.

▶ The new issue of *Radio Times* saw Patrick Mulkern select *Under the Lake* as one of *Saturday Choices* commenting on the 'spooky' atmosphere in the story alongside a photograph of the Doctor running along the corridors of the Drum. A picture of O'Donnell emphasised the episode's billing.

▶ A 1'03" video introduction to *Under the Lake* was released by the BBC on Tuesday 29 September and featured comments from Peter Capaldi, Jenna Coleman and Steven Moffat, while the BBC Media Centre released interviews with Sophie Stone and Toby Whithouse. The following day, a 26" preview clip entitled *Running from Ghosts* was released showing Clara being stalked by the ghosts in the corridors of the Drum from the

forthcoming episode. Wednesday 30 saw a promotional video entitled *Talk Like a Dalek with Nicholas Briggs* (56") to promote the forthcoming *Doctor Who Festival* and a second preview clip, *Be Careful What You Wish For*, offered 35" of the Doctor and Clara looking around the apparently abandoned base on Thursday 1 October.

▶ Also on Thursday 1 October, a new *Doctor Who* spin-off was announced in the form of *Class*. This new series for BBC Three was to comprise eight 45-minute episodes and had been developed by writer Patrick Ness around Coal Hill School, Clara's workplace and a London locale established in the very first episode of *Doctor Who* in 1963. Steven Moffat and Brian Minchin would work alongside Ness as executive producers for the new BBC Cymru series which would enter production in spring 2016 for release later the same year.

**Right:**  
Lunn translates  
for Cass  
and Clara.







**Left:**  
Bennett and  
the Doctor  
play a little  
game of hide-  
and-seek.

► Steven Moffat promised “one of the best cliffhangers we have going” in the 27” video *Steven’s Teaser* for the first episode on Friday 2 October. In the USA, that week’s issue of *Entertainment Weekly* also offered Clark Collis’ *EW Exit Interview* with Jenna Coleman on her impending departure; the co-star discussed her final day on set and indicated that she would always be happy to return to the show, while Devan Coggan suggested potential successors including Ingrid Oliver, Maisie Williams and Craig Ferguson.

► The BBC held a *See Hear Weekend* at the Watershed in Bristol over the weekend of Friday 2 to Sunday 4 October. After a preview screening of *Under the Lake* on Saturday 3, a Q&A was then staged with Sophie Stone, Zaqi Ismail, Toby

Whithouse, Derek Ritchie and Daniel O’Hara, with *Doctor Who* writer Sarah Dollard also in attendance. The cast and crew were deeply touched by the positive reaction to the episode, and the presentation of Cass in particular.

► On Tuesday 6, the BBC released a 51” introduction to *Before the Flood* with comments from Peter Capaldi, Jenna Coleman and Steven Moffat. The same day, Jenna Coleman attended the BFI National Archive Fundraiser, the Luminous gala dinner at London’s Guildhall.

► The new edition of the *Radio Times* included a small item about how Neil Fingleton, Peter Serafinowicz and Corey Taylor all brought the Fisher King to life while Patrick Mulkern



nominated *Before the Flood* as one of the *Saturday Choices* giving kudos for the diversity casting of Sophie Stone. The programme billing was emphasised by a shot of the Doctor confronting Prentis.

- ▶ At 8.15am on the morning of Wednesday 7 October, a seven-minute item about *Doctor Who* appeared in the latest edition of BBC Two's *See Hear* with material recorded on the set for the story and featuring contributions from Sophie Stone, Toby Whithouse, Zaqi Ismail and Peter Capaldi. This programme was repeated the following morning at 12.45am (apart from BBC Two Scotland). Also on Wednesday, the BBC released a 40" video of a Dalek exploding in slow motion to promote the *Doctor Who* Festival and also a 37" 'spooky preview' of the Doctor determining that the

space capsule was a hearse from the forthcoming instalment. In the USA, BBC America released *#AskDW with Jenna Coleman – Part 1* (1'30") in which the show's co-star answered viewers' questions.

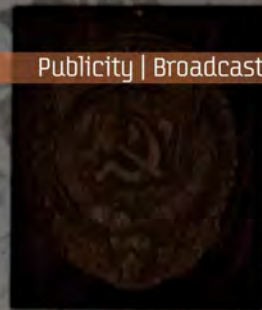
- ▶ The BBC website promoted Corey Taylor's contribution to *Before the Flood* on Thursday 8 October with comments from Derek Ritchie.
- ▶ On Friday 9, the BBC released a 21" video of *Steven's Teaser* for the second episode in which the executive producer stated: "We know one thing for certain. The Doctor is going to die because the Doctor is already a ghost."
- ▶ Saturday 10 October saw a Q&A session at the *Doctor Who* Experience in Cardiff with Colin Baker, who played the Doctor's sixth incarnation.

## Below:

The Doctor finds himself in a bootstrap paradox.







# Broadcast

► From Saturday 3 October, the slot for *Doctor Who* shifted to later in the evening to make way for the extended editions of *Strictly Come Dancing* at 6.20pm. *Under the Lake* was screened on BBC One from 8.25pm in a 50-minute slot and – as with the previous week – found itself up against live coverage of the Rugby World Cup on ITV. The special version of the BBC One ‘Capes’ ident preceded the instalment with the continuity announcer indicating that “there’s something spooky stirring underwater...” and after the episode there was a trailer for the BBC’s *Doctor Who* Game Maker. Overnight, the audience for *Doctor Who* was

heavily reduced against the sports programming where the England v Australia match was the top-rated show of the day. With a final consolidated rating of 5.63 million viewers, it fell just outside the week’s top 20.

► Following transmission, the BBC released some more videos about the making of the episode, including two editions of *Doctor Who* Extra. The first, *Water, Water, Everywhere...* (2’00”) was about how the illusion of being underwater was created on the sets of the Drum with contributions from Daniel O’Hara, Jenna Coleman, Peter Capaldi, Danny Hargreaves

**Above:**  
O’Donnell  
hides from the  
Fisher King.



and Warwick Boole. Colin McFarlane took centre stage in *Becoming a Ghost* (1'15") as he went through the make-up and choreography preparation for the part of the spectral Moran. Steven Moffat discussed the introduction of the Doctor's sonic shades in a 53-second video, adding: "I'm sure the [sonic] screwdriver will show up again someday." Peter Capaldi then enthused about Toby Whithouse's ghost-filled script in a 1'29" item, noting that the inventive and atmospheric piece reminded him of some of the serials from the 1970s. Visitors to the BBC *Doctor Who* website were also invited to

submit questions for series producers Derek Ritchie and Nikki Wilson.

- Two further editions of *Doctor Who Extra* were released on Sunday 4 October. *The Fireball* (2'04") saw Danny Hargreaves explaining how the fireball effect seen in the pre-credits was achieved. *Cass & Lunn* (2'12") then saw comments from Sophie Stone, Zaqi Ismail, Peter Capaldi and Jenna Coleman about the two key characters stationed aboard the Drum. Jenna Coleman also commented on the cards which Clara used to improve the Doctor's social skills in a 59" video.

## Right:

Do you believe in ghosts?





That afternoon at 4pm, BBC One's *Points of View* offered contrasting views from viewers about the start of the season. In the USA, BBC America offered *A Closer Look at Doctor Who* in the form of *Ghosts from Under the Lake* (55") with comments from Peter Capaldi and Steven Moffat.

- ▶ Recorded on Monday 5 October, the 17'24" edition of *The Fan Show* offering reactions to *Under the Lake* was released on Tuesday 6; this was a discussion featuring hosts Christel Dee and Luke Spillane with YouTuber Cherry Wallis.
- ▶ A signed repeat of *Under the Lake* aired on BBC Two at 1.15am on Friday 9 October to around 270,000 viewers, while around 160,000 tuned in to BBC Three for the standard 7.15pm repeat prior to the concluding instalment. This was to be the final regular transmission of *Doctor Who* on BBC Three, the channel which had been home to over 2,000 repeats of the series since its return in March 2005 (by now, it had been proposed that the channel moved to a purely online platform from 2016).
- ▶ Introduced by the usual customised version of *Capes, Before the Flood* was shown in a 45-minute slot at 8.25pm on BBC One, running against further Rugby World Cup live coverage on ITV; it was followed by an advert for the new book *Doctor Who: The Time Lord Letters* published in late September. With England now out of the rugby, ITV's ratings were down and *Doctor Who* regained some of its lost audience, winning its timeslot. When



the final figures were announced, the consolidated audience was over six million again.

- ▶ The BBC released further videos in connection with the episode, including a 38" item of Ailsa Berk drilling the ghosts at 'Ghost Camp' and 45" of Jenna Coleman discussing the Doctor's sonic shades. There were three editions of *Doctor Who Extra* also placed online. *Paul Kaye* (2'08") was an interview with the guest actor playing the Tivolian, *Slipknot on Set* (1'51") captured the music legend recording his contribution while visiting Roath Lock, and *Meet the Fisher King* (2'00") featured Peter Capaldi, Toby Whithouse and Dave Bonneywell of Millennium discussing the creation of the episode's fearsome alien.
- ▶ At 7.45pm EST, Toby Whithouse watched *Before the Flood* alongside 3,000 fans at an exclusive screening and Q&A on Empire Stage 1-E at New York

**Above:**  
The Drum's crew work with the Doctor to solve their mystery.





**Right:**  
Who ya  
gonna call?

Comic-Con. BBC America also released *#AskDW with Toby Whithouse* (2'46") in which the writer responded to viewers' questions and commented that the response from the deaf community had been "so moving and really humbling".

- More BBC videos were released on Sunday 11 October. Paul Kaye discussed his memories of watching *Doctor Who* as a child, notably the serial *Planet of the Spiders* [1974 – see Volume 21], in a 22" item, Peter Capaldi spent 56" outlining what it was like to play the Ghost Doctor ("I don't usually get to be a monster, so that's quite good")

and a further 1'31" on his favourite moments from the story, including his scenes with Paul Kaye. There was also another edition of *Doctor Who Extra* entitled *Creating the Ghosts* (1'55") which featured contributions from Daniel O'Hara, Ailsa Berk and Colin McFarlane. In the USA, the latest of BBC America's *A Closer Look at Doctor Who* was *Peter Capaldi and the Fisher King* (52") with comments from the lead actor.

- YouTuber Rebecca Brown (AKA Becky0) and impressionist Jake Dudman joined Christel Dee and



Luke Spillane on Monday 12 to record the 15'33" edition of *The Fan Show* encapsulating their reactions to *Before the Flood* and released on Tuesday 13. Neil Fingleton's involvement in the episode was highlighted by the local BBC news in the Tyne & Wear region where he gave an interview to the radio station. The signed repeat of *Before the Flood* aired on BBC Two at 1.45am on Friday 16 to an audience of around 140,000. Sophie Stone then talked to hearing-impaired pupils at the Hearing Support Centre of Cottenham Village College near Cambridge about her career and *Doctor Who* in particular on Wednesday 21 October.

- Further videos about the making of the serial continued to be released by the BBC in early 2016. Derek Ritchie discussed the dam-bursting sequence in a 1'29" *Ask the Experts* piece on Friday 29 January. On Wednesday 10 February, Daniel O'Hara and artist Mike Collins discussed storyboarding the demise of Pritchard in a 1'31" item. Aerial shots recorded from a drone camera of the BBC crew at work in Caerwent formed a 1'16" video on Wednesday 30 March, while a

1'16" piece with production designer Michael Pickwood covered the making of the space hearse on Thursday 7 April. Finally, Toby Whithouse discussed his use of the bootstrap paradox on Wednesday 18 May.

- 'It's a bold move, but wholly successful,' noted Graham Kibble-White of the tonal shift between the two episodes in *Doctor Who Magazine*, summing up the adventure in his review as 'a covertly complicated *Doctor Who* story'.

**Below:**  
Ghost Prentis  
takes aim.



### ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>Under the Lake</b>	Saturday 3 October 2015	8.25pm-9.10pm	BBC One	43'21"	5.63M (22nd)	84
<b>Before the Flood</b>	Saturday 10 October 2015	8.25pm-9.10pm	BBC One	42'19"	6.05M (21st)	83

### REPEAT TRANSMISSION

<b>Under the Lake</b>	Friday 9 October 2015	1.15am-2am <sup>1</sup>	BBC Two	43'21"	0.27M	-
<b>Before the Flood</b>	Friday 16 October 2015	1.45am-2.15am <sup>1</sup>	BBC Two	42'19"	0.14M	-

<sup>1</sup> BBC Two. Signed repeat.



# Merchandise

**Right:**  
Behind-the-scenes on the DVD extras.



Toby Whithouse  
"Writer"



**Far right:**  
Eaglemoss' figurine of the Fisher King.

**Below:**  
The original Blu-ray release of the story.



**U**nder the Lake/Before the Flood was released on BBC Worldwide's DVD/Blu-ray *Doctor Who: Series 9 Part 1* on 2 November 2015. In March 2016, the two-part story was available on *The Complete Ninth Series* DVD/Blu-ray box set. The set included DVD

commentaries for both *Under the Lake* and *Before the Flood* (with actor Sophie Stone, writer Toby Whithouse and producer Derek Ritchie); *Doctor Who Extras* covering the making of the story; deleted scenes; and

episode trailers and prologues. *The Complete Ninth Series* was also released as a Blu-ray Steelbook edition, exclusive to Amazon, with artwork by Alice X Zhang.

A figurine of the Fisher King was available with issue 66 of the *Doctor Who Figurine Collection*, published by Eaglemoss in February 2016. In September 2017, Warlord Games released its *Into the Time Vortex: The Miniatures Game* which included a Fisher King unpainted figure, free with orders over £75. ■





# Cast and credits

## CAST

**Peter Capaldi**..... The Doctor  
**Jenna Coleman**..... Clara

with

**Colin McFarlane**..... Moran  
**Sophie Stone**..... Cass  
**Zaqi Ismail**..... Lunn  
**Morven Christie**..... O'Donnell  
**Arsher Ali**..... Bennett  
**Steven Robertson**..... Pritchard  
**Paul Kaye**..... Prentis  
**Neil Fingleton**..... Fisher King [2]  
**Peter Serafinowicz**..... Voice of Fisher King [2]  
**Corey Taylor**..... Roar of Fisher King [2]

## UNCREDITED

**Matt Crook**..... Stunt Double for The Doctor  
**Gareth Weekley**..... Double for The Doctor  
**Faisal Jina**..... Double for Bennett  
**Sarah Brazier**..... Double for Ghost O'Donnell

## CREDITS

Written by Toby Whithouse  
 Produced by Derek Ritchie  
 Directed by Daniel O'Hara  
 Stunt Coordinators: Crispin Layfield,  
 Gordon Seed, Jo McLaren [1]  
 Stunt Performer: Matt Crook [1]  
 Choreographer: Ailsa Berk

**Below:**  
 Camera-ready  
 Jenna.





## UNDER THE LAKE / BEFORE THE FLOOD

First Assistant Director: Scott Bates  
 Second Assistant Director: Danielle Richards  
 [uncredited: James DeHaviland [2]]  
 Third Assistant Director: Gareth Jones  
 [uncredited: Chris Thomas [2]]  
 Assistant Directors: Chris Thomas, Nick Gooding  
 [uncredited: Natalia Alexeeva [2]]  
 Unit Drivers: Sean Evans, Kyle Davies  
 Location Manager: Nick Clark  
 Unit Manager: Iestyn Hampson-Jones  
 [uncredited: Jon Moore [2]]  
 Production Manager: James DeHaviland  
 [uncredited: Steffan Morris [2]]  
 Production Coordinator: Adam Knopf  
 [uncredited: Sandra Cosfeld [2]]  
 Assistant Production Coordinator: Sandra Cosfeld  
 Production Assistants: Hannah Jones, Jamie Shaw  
 Assistant Accountant: Justine Wooff  
 Art Department Accountant: Bethan Griffiths  
 BSL Monitor: Jean St Clair  
 Script Supervisor: Nicki Coles  
 [uncredited: Heulwen Jones]  
 Script Executive: Lindsey Alford  
 Script Editor: Nick Lambon  
 Camera Operator: Mark McQuoid  
 Focus Pullers: Jonathan Vidgen, Steve Rees  
 [uncredited: Scott Williams, Matt Lepper [2]]  
 Grip: John Robinson [uncredited: Gary Sheppeard]  
 Camera Assistants: Cai Thompson,  
 Matthew Lepper, Scott Waller  
 Assistant Grip: Sean Cronin  
 Sound Maintenance Engineers: Tam Shoring,  
 Christopher Goding  
 Gaffer: Mark Hutchings  
 Best Boy: Andrew Gardiner  
 Electricians: Andrew Williams, Bob Milton,  
 Gareth Sheldon, Gawain Nash, Matt Wilson  
 Supervising Art Director: Tristan Peatfield  
 [uncredited: Daf Shurmer [2]]  
 Stand by Art Director: Nick Murray  
 Set Decorator: Adrian Anscombe  
 Production Buyer: Sarah Frere  
 Prop Buyers: May Johnson, Vicki Male  
 Draughtpersons: Kartik Nagar, Ursula Marshall  
 Prop Master: Paul Smith

### Right:

Peter Capaldi gets into focus.



Props Chargehand: Kyle Belmont  
 Standby Props: Liam Collins, Ian Davies  
 Prop Hands: Scott Howe, Nigel Magni, Matt Watts  
 Storeman: Jamie Southcott  
 Concept Artist: Chris Lees  
 Graphic Artist: Matthew Clark  
 Storyboard Artist: Mike Collins  
 Standby Carpenter: Paul Jones  
 [uncredited: Gareth Thomas]  
 Rigging: Shadow Scaffolding  
 Practical Electricians: Christian Davies,  
 Austin Curtis  
 Props Makers: Alan Hardy, Jamie Thomas,  
 Paul Lynch, Jamie Farrell  
 Props Driver: Gareth Fox  
 Construction Manager: Terry Horle  
 Construction Chargehand: Dean Tucker  
 Chargehand Carpenter: John Sinnott  
 Carpenters: Tim Burke, Lawrie Ferry, Matt Ferry,  
 Chris Daniels, Julian Tucker, George Rees,  
 Dan Berrow, Keith Richards, Alan Jones,  
 Campbell Fraser  
 Construction Driver: Jonathan Tylke





## Cast and credits

Colourist: Gareth Spensley  
Music Conducted & Orchestrated By Ben Foster  
Music Mixed By Jake Jackson  
Music Recorded By Gerry O'Riordan  
Original Theme Music: Ron Grainer  
With Thanks to BBC National Orchestra of Wales  
Casting Director: Andy Pryor CDG  
Production Executive: Gordon Ronald  
Post Production Supervisor: Nerys Davies  
Production Accountant: Ceredig Parry  
Sound Recordist: Deian Llŷr Humphreys  
[uncredited: Tim Surrey [2]]  
Costume Designer: Ray Holman  
Make-up Designer: Barbara Southcott  
Music: Murray Gold  
Visual Effects: Milk  
Special Effects: Real SFX  
Special Creature Effects & Prosthetics:  
Millennium FX  
Editor: Will Oswald  
Production Designer: Michael Pickwood  
Director of Photography: Richard Stoddard  
[uncredited: Mike Valentine]  
Line Producer: Tracie Simpson  
Executive Producers: Steven Moffat, Brian Minchin  
BBC Cymru Wales  
[bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho)  
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Head Scenic Artist: Clive Clarke  
Scenic Painters: Steve Nelms, Matt Weston,  
Paul Murray  
Assistant Costume Designer: Georgie Sayer  
Costume Supervisor: Simon Marks  
Costume Assistants: Andie Mear, Ian Fowler,  
Jenny Tindle [uncredited: Isabelle Frazer [1]]  
Make-up Supervisor: Sara Angharad  
Make-up Artists: Megan Bowes, James Spinks  
Unit Medic: Glyn Evans  
Casting Associate: Alice Purser  
Assistant Editor: Becky Trotman  
VFX Editor: Dan Rawlings  
Post Production Coordinator: Samantha Price  
Dubbing Mixer: Mark Ferda  
ADR Editor: Matthew Cox  
Dialogue Editor: Darran Clement  
Effects Editor: Harry Barnes  
Foley Editor: Jamie Talbutt  
Foley Artist: Julie Ankerson  
Titles: BBC Wales Graphics  
Title Concept: Billy Hanshaw  
Online Editor: Geraint Pari Huws

### Below:

A close-up  
of the Doctor's  
confrontation  
with the  
Fisher King.





# Profile

## MORVEN CHRISTIE

O'Donnell

**B**orn 1 September 1981 in the Scottish town of Helensburgh, Morven Christie's family, including an older brother, moved to a Glasgow council estate months later. Her parents came from Aberdeenshire and met through youth theatre; mum Christine was an occupational therapist, dad Edward an actor, drama teacher and, later, stage lighting director.

Judged a "posh kid" living in a rougher area, she felt isolated at school and hid at home, avoiding truancy officers by reading theatre scripts from her father's collection in the attic. Although her grades remained good, she left school at 16.

Since childhood she had spent holidays in Scottish ski resort Aviemore, progressing to ski racing, and becoming a ski instructor.

### Below:

Morven Christie as Fi Healey in *Twenty Twelve* in 2012.



Despite her family's theatre background, she grew up with little interest in acting, but taking part in drama pieces as part of a course in TV production and journalism at Telford College in Edinburgh made her realise her calling. She studied at London's Drama Centre, trained in 'method acting' discipline by Reuven Adiv. Graduating in 2003, her first TV appearance came as Nina in *The Second Quest*, aired 5 April 2004. Roles followed in *Doctors* (2004), *Quite Ugly One Morning* (2004) and *Teachers* (2004).

She played Pia onstage in *Festen* (2005, Lyric Hammersmith), and was acclaimed for her role as paralysed teenager Rachel in *When You Cure Me* (2005, Bush Theatre), later broadcast by Radio 3 in 2006.

She took juvenile leads with the Royal Shakespeare Company at Stratford and London in 2006, starring as Blanche in *King John*, Hero in *Much Ado About Nothing* and Juliet in *Romeo and Juliet*. For the transatlantic Bridge Project in 2009 she played Perdita in *The Winter's Tale* and Anya in *The Cherry Orchard*, playing New York's Brooklyn Academy of Music, touring the world and finishing at the Old Vic, London.

Yet Christie was uncomfortable with the RSC's Oxbridge leanings, and found classical works went against her own instincts and method training. Her last stage role for five years was in *Men Should Weep* (2010/11), an earthier Glasgow-based play for the National Theatre.

She meanwhile found TV work, playing Joanne in *The Family Man* (2006). Her pale, angular features suited costume dramas and she was cast as Rose Maylie in a BBC adaption of *Oliver Twist* (2007) and Jane Bennet in ITV's *Lost in Austen* (2008).

Her first starring role came as PA Sally in ITV comedy drama *Monday Monday* (2009), with further one-off parts in *Sold* (2007), *Harley Street* (2008), *Survivors* (2010), WWII drama *The Sinking of the Laconia* (2010),



crime thriller *Case Histories* (2011) and paramedic drama *Sirens* (2011).

Leading TV roles came in 2012, as Zoe Morgan in *Hunted* (2012), Fi Healey in comedy *Twenty Twelve* (2012) and Louise in *From There to Here* (2014). Guest spots came in *Agatha Christie's Poirot* (2013), *Death in Paradise* (2014), and *Silent Witness* (2014).

A high-profile TV role came as socialite Amanda Hopkins in ITV drama *Grantchester* (2014-). When Amanda married the lead character, James Norton's Sidney Chambers, Christie's stock rose yet further.

She was DS Corinne Evans in *Murder* (2016) and Alison Hughes in BBC1's autism drama *The A Word* (2016-), co-starring Christopher Eccleston. She played Ellen Rooney in psychological thriller *The Replacement* (2017), which saw Christie nominated for a Best Leading Actress Scottish BAFTA. She was Kirsten Lindstrom in BBC Agatha Christie thriller *Ordeal by Innocence* (2018).

Films include roles in *Dot. Kill* (2005), *House of 9* (2006), a film that also featured Peter Capaldi, cycling drama *The Flying Scotsman* (2006) and *The Young Victoria* (2009), plus a leading part in Anglo-Chinese film *Lilting* (2014).

Christie moved back to Glasgow in 2014, and returned to the stage for the National Theatre of Scotland production *The Driver's Seat* (2015, Lyceum, Edinburgh/Tramway, Glasgow).

She married film director Scott Graham in 2012 but separated two years later. He had directed her in independent Scottish film *Shell* (2012). ■







# THE GIRL WHO DIED

► STORY 256

When the Doctor and Clara are kidnapped by ninth-century Vikings, they meet a young village girl who is about to make a big mistake. The Mire are the deadliest mercenaries in the galaxy and Ashildr declares war on them.







# Introduction

**“W**hat do you think it is? A space helmet for a cow?” said the Doctor, when his new companion Steven was sceptical that a Viking helmet abandoned on a beach was proof that they had landed in eleventh-century Britain. The story, *The Time Meddler* [1965 – see Volume 5], featured a party of Viking raiders who ransacked the local village and got embroiled in the battle of wits between the Doctor and the Meddling Monk. The Vikings weren’t central to this adventure, however, and it was another 50 years before we’d encounter any others.

The Doctor dressed in his own Viking helmet when trying to decide what to wear in *Robot* [1974/5 – see Volume 22]. We heard it was Vikings who, long ago, brought the flask containing Fenric to Northumberland in *The Curse of Fenric*

**Below:**  
“A space helmet for a cow?”



[1989 – see Volume 46]. There was a Viking longboat under the waves at Maidens’ Point, and Viking runes in the crypt of a nearby church. It wasn’t until *The Girl Who Died*, however, that there was a *Doctor Who* story with Vikings at the heart of it.


Perhaps in an attempt to thwart our expectations, however, these Vikings aren’t exactly rowdy adventurers. In fact, after an alien claiming to be Odin appeared in the sky and abducted all their warriors, we were presented with the unlikely scenario of the Doctor teaching the remaining villagers how to fight.

A casualty of the ensuing battle was a young woman called Ashildr. The Twelfth Doctor, still trying to fathom his place in the broad scheme of things, decided he had to save her, by resurrecting her and making her immortal. Ashildr would appear in three subsequent episodes – *The Woman Who Lived* [2015], *Face the Raven* [2015] and *Hell Bent* [2015].

The Doctor’s decision to be proactive – and not worry about the ‘ripples’ this might send out into the ‘established history’ of the universe – is reminiscent of the closing moments of *The Waters of Mars* [2009 – see Volume 61]. Having been put into a similar situation where he was powerless – according to the laws of time – to save the people he’d met... he threw caution to the wind, deciding that he was “Time Lord Victorious” with the power to do whatever he liked. This had disastrous consequences.

The Doctor was soon wondering if his rash decision to bring the girl who died back to life would also be one that he would come to regret... ■



A scene from the TV show Doctor Who. Peter Dinklage as the Doctor is in the center, holding the hand of Jenna Coleman as Clara Oswald. They are surrounded by three Vikings in traditional attire, including helmets and a large red and blue shield. The scene is set outdoors with a misty or smoky atmosphere.

'IT WASN'T UNTIL THE GIRL WHO  
DIED THAT THERE WAS A DOCTOR WHO  
STORY WITH VIKINGS AT THE  
HEART OF IT.'



## STORY

Clara is floating in space and there is something in her spacesuit with her. [1] The Doctor rescues her and gets rid of the creature. Then they step outside the TARDIS – and are captured by Vikings!

After two days in a longboat, the Doctor and Clara are led into a Viking village. A girl called Ashildr is glad to see the Vikings return – she dreamed that they all died. Then there's a boom of thunder and the face of Odin appears in the sky. [2] Five armoured warriors are teleported down and they start teleporting away the fittest Vikings. Clara attempts to get Ashildr to unlock her manacles using the Doctor's sonic sunglasses; the warriors detect the technology and beam the two girls away, before disappearing.

Clara finds herself in a spaceship hold with Ashildr and the abducted

Vikings. [3] Clara and Ashildr force open a door and escape as the Vikings are electrocuted.

The Doctor tells the village leader, Einarr, that the “big fella in the sky” isn't Odin. “Gods never actually show up!”

Clara and Ashildr are confronted by ‘Odin’, who has been killing the Vikings in order to extract their adrenaline and testosterone. [4] Ashildr challenges him to battle and he accepts, returning her to the village with Clara.

The Doctor hugs Clara. He has identified the warriors as the ‘Mire’, one of the deadliest races in the entire galaxy. And Ashildr has just declared war on them!

The Doctor tries to persuade the villagers to leave but Einarr refuses. They would rather die with honour. [5] The Doctor then hears a baby crying, mentioning “fire in the water”.

The Doctor lines up the village's remaining young men to coach them on how to fight. It goes badly. [6]







That night, Ashildr tells the Doctor that all her life her head has been full of stories. The Doctor hears the baby crying again and she explains that the baby's father takes her to the boathouse when she won't settle. The Doctor realises what "fire in the water" meant – there are barrels full of electric eels! [7] The Doctor has a plan – and it is a *doozy*!

The next day, Odin teleports down to the village with 10 Mire. They enter the longhouse where the Doctor and the villagers are having a party. One of the villagers throws horseshoes over four of the Mire's antennae. The horseshoes are connected by wires to the barrels of eels and the Mire are electrocuted. [8] A second charge of electricity causes the Mire's weapons and helmets to be lifted to an anvil in the roof, revealing the Mire's hideous faces.

The Doctor grabs a Mire helmet, rewires it, and puts it on Ashildr. Then Odin looks on in horror as a giant

serpent-like creature bursts in. [9] The Mire teleport back to their spaceship. The Doctor then reveals to Odin that the creature was, in fact, a longboat prow. The Mire's perception was altered by Ashildr and the whole thing has been recorded on Clara's phone as leverage. [10] The Doctor teleports Odin back to his spaceship, which speeds away.

Unfortunately the strain of the Mire machine is too much for Ashildr, and she dies. The Doctor catches sight of his reflection and realises why he chose his face; to remind him to save people. The Doctor implants a Mire medical kit into Ashildr and she returns to life. [11] The Doctor gives Einarr a second kit, then leaves with Clara. He confides that the implant may have made Ashildr immortal. In a way, she's a hybrid.

After the Doctor has gone, the years pass, turning into decades, centuries... but Ashildr never dies. [12]



# Pre-production

**T**he rule I've got is that you won't be absolutely certain whether a show is going to be a two-parter or not," commented executive producer Steven Moffat in *Doctor Who Magazine*. Although much of the 2015 series was conceived around two-part narratives, the links between some of the pairings would be more blurred than others. Consequently, the fifth and sixth episodes of the series would be written by different writers and tell different stories against different backdrops... but with a new female linking character being introduced.

The fifth episode was assigned to Jamie Mathieson who had written two scripts for the 2014 series and always arrived at story meetings with a collection of new ideas. During 2014, Mathieson suggested a number of story ideas to the production team who outlined their broad vision for the 2015 run to him. One story from







'STEVEN MOFFAT HAD ALWAYS WANTED TO DO AN EPISODE OUTLINED AS "THE DOCTOR MEETS VIKINGS".'



## Connections: Cuddles

► The Doctor's aversion to hugging as established in *Listen* [2014 - see Volume 77] and overcome by *The Magician's Apprentice*/*The Witch's Familiar* [2015 - see Volume 80]

is demonstrated in his relief at seeing Clara.



Mathieson was that the Doctor could appear as a ghost, and another was about a threat posed by an alien earworm; both these were being developed by Toby Whithouse in his scripts for the third and four episodes (latterly *Under the Lake*/*Before the Flood* [2015 - see page 6]). Another was an idea for a Zygon story, but a two-part story for these aliens was being developed

by Peter Harness. The suggestion of aliens interfering with timelines involving a bootstrap paradox and a story set in an underwater base were also elements of Toby Whithouse's story.

Instead, the production office suggested to Jamie Mathieson that Steven Moffat had always wanted to do an episode outlined as 'The Doctor meets Vikings'. Realising this could be a lot of fun, the writer's first story idea, *Valkyrie*, opened with the Doctor and Clara on a Viking longboat, the Doctor having brought Clara to Viking times as part of a school project about Lindisfarne. Now Clara was shackled to a knot of Lindisfarne women and the Doctor had used his psychic paper to pose as a priest in an attempt to free her. Arriving in a harbour, the Vikings explained that it was Odin's will to kidnap the women. Thunder clouds parted to reveal the Valkyrie on flying horses (like something from the US fantasy series *Xena: Warrior Princess* which ran from 1995 to 2001) which descended to capture the women - including Clara - in nets and flew off again. The Vikings had been forced to kidnap women for the Valkyrie; Odin was a tyrant god who had given the villagers the tactical advantage of the longboat. In the floating city of Valhalla,



Clara was held prisoner with other women - including the character who would recur later in the series - and the prisoners were pitted against each other in gladiatorial combat. When the Valkyries returned to the village, the Doctor tricked them with an electrified net; one escaped, this being the brainwashed Clara who fled to warn Odin. Removing the harnesses from the Valkyrie horses, the Doctor found anti-gravity generators, while the furious Odin released the Leviathan sea monster to attack the village. The Leviathan devoured the longboat which had the Doctor and Vikings aboard. Clara attempted to beat the programming of the Valkyrie helmets, escaping with the women who were being used for artificial insemination by Odin, whose aim was to create a hybrid creature. At this moment, the floating city was attacked by the Doctor and the Vikings astride the floating Leviathan, saddled with the anti-gravity harnesses. Odin was swallowed, and the Viking families were reunited with the Doctor apparently reversing the genetic meddling on the women.





isolated from the TARDIS, and inspiration was drawn from the 1980s adventure series *The A-Team*, an American show about four soldiers of fortune who would sometimes combat a threat or enemy by assembling a defence strategy from whatever items were to hand, often created by the skilled mechanic BA Baracus. Another inspiration was the American adventure series *MacGyver* which ran from 1985 to 1992 and featured a US secret agent whose ingenuity again allowed him to solve problems armed with everyday objects and his knowledge of science. Mathieson also drew comparisons with the 1960 Western movie *The Magnificent Seven* in which a group of gunfighters protected a Mexican village from marauding bandits; this was itself derived from the 1954 film *Seven Samurai*.

**Left:**  
Odin and the  
Mire attack.

This outline was pitched to executive producers Brian Minchin and Steven Moffat. Moffat quickly honed in on the idea of the Doctor having to train a group of second-rate Vikings as a fighting force and felt that this should form the basis of the episode. Consequently, the Viking soldiers would be comparable to the Walmington-on-Sea platoon in the BBC1 sitcom *Dad's Army* which ran from 1968 to 1977; set during the Second World War, this saw England's coastline defended by a group of men who had been deemed unsuitable for military service on the front line, largely because they were too old, but who valiantly banded together against the menace of Hitler. This inspired a new title for the storyline, *The All Fathers Army*, derived in part from the term 'Allfather' referring to a supreme god which originated from the old name Alföðr for Odin.

The Doctor would also save the day by assembling a comparatively low-tech solution to repel the alien threat to the Viking village. Jamie Mathieson agreed that the Doctor was at his best when

## Researching Vikings

**A**t this juncture, it was unclear if Jenna Coleman would be returning to play Clara Oswald in the 2015 series and so a new companion was to have been introduced, a plan reflected in the revised storyline. Jamie Mathieson also started off writing for the graver, darker Doctor of the 2014 series. He had fun researching authentic Viking names for his characters. In its revised form, *The All Fathers Army* opened with the Doctor and his companion on a Viking longboat, the result of her asking him to show her the 'most crazy night out' in history. The Vikings captured the companion and men and women of 'fighting age'... which the Doctor was incensed to discover he no

### Connections: Could it be magic?



▶ The Doctor's comment that advanced technology can seem like magic came from the third of three laws given by science-fiction author Arthur C Clarke; the Doctor had previously cited this in a deleted scene from *Battlefield* [1989 - see Volume 45].



**Above:**  
The Doctor  
meets Odin.

longer qualified for. While the Doctor pleaded with the Viking chief for his friend's release, the Valkyrie descended, using high-tech swords to beam away various people, including the companion. Stunned by the swords, the Doctor recovered to discover that the Vikings were being used by the Valkyrie to kidnap potential soldiers. The companion found herself in a cloud city where prisoners underwent brain surgery to become Valkyrie; when she tried to phone the Doctor on her mobile she was rejected from the process and returned back to the settlement. When the next longboat arrived without prisoners, Odin appeared in the sky to berate the Vikings, then the Valkyrie took the healthy villagers. The Valkyrie were then confronted by the Doctor speaking through a crude sock puppet, with which he was testing their facial recognition. He discovered that they were the Mire and challenged them to cross the Field of Blood; in 24 hours, Odin was now obligated to send his best warriors to fight the villagers. The Doctor surveyed his army, made up of those left

behind: the one-eyed woman Tola who applied war paint, the one-legged sergeant major figure of Nollarr, and the tailor Leiknarr who fainted at the sight of blood. But the Doctor had a plan which involved the fishermen catching him some electric eels and the villagers tossing wicker hoops over poles. The companion became friends with Ashildr, a female armourer in a village where the women were slowly becoming aware of gender equality. When the Valkyries arrived the next day, they were confused by fake painted faces created by Tola, then electrocuted and beamed away by power from the eels... and eventually the Doctor used an enemy sword to beam himself and the Vikings away to safely on a longboat, using the anti-gravity harnesses to fly the ship off to Valhalla where they saved the captured villagers from being processed by Mire. The only casualty was Ashildr; beaming the TARDIS up to Valhalla, the Doctor found an ancient device on board that could bring her back to life and make her immortal.

A later version of *The All Fathers Army* opened on the longboat where it was



revealed that the Doctor's new companion was captured by the Vikings because they had assumed from her behaviour during her partying that she was a man but was in fact a woman (the companion was wearing trousers and Viking society was clearly delineated by dress). Using his psychic paper to pose as a soothsayer, the Doctor was talking to the Vikings when Odin appeared in the clouds and three armoured Valkyrie teleported into the village square. While Odin told the villagers how worthy warriors would be rewarded with 'early entry' to Valhalla, the Doctor noted a sea serpent on a wooden totem scanned by the Valkyrie and created a sock puppet of one to test the aliens as the companion was beamed away. The Valkyrie also beamed away the sonic screwdriver. With his friend a prisoner on the spaceship, the Doctor challenged Odin and the Mire. Aboard the ship, the prisoners found a Viking who had been converted into a Mire and was now dying; he revealed the fate of the prisoners – to have metal implants in their brains. When the soldier died, the Vikings placed his helmet on the companion to disguise her and she regained the sonic. In the village, the Doctor rallied his troops with

insulting names like Freckles (Albrict the fisherman), Blondie and Lofty (Hasten the blacksmith) and was forming his army when the companion reversed the teleport and reappeared, splashing into the harbour. She then became angry with the Doctor for not bothering to learn the Vikings' real names and treating them like toy soldiers. Ashildr was now a young woman who applied the villagers' war paint and the Doctor reluctantly learnt more about the community as he became part of it; seeing the skills of the villagers he assembled a plan. This time the climactic battle took place in the great hall with the Mire and Odin repelled and Ashildr fatally wounded by a blast from a Mire sword. Using the sword to teleport the TARDIS to the village, the Doctor – recalling his speech to the Half-Face Man in *Deep Breath* [2014 – see Volume 76] – bestowed immortality on her. Ashildr lived on, thanking the Doctor's companion who was her feminist role model.

### Connections: Shady

▶ The Doctor's sonic sunglasses – as snapped by Hasten – had been introduced in *The Magician's Apprentice*. [2015 – see Volume 80]



### The Mire

**A** later draft of *The All Fathers Army* featured Clara in place of the proposed new companion. When Clara was kidnapped by the Valkyrie, the Doctor issued his challenge to Odin. Clara was then rejected by the Mire for being "too short", being dropped back into the village harbour from the spaceship. The character of Ashildr was fleshed out, potentially as an outcast from the village, possibly because her child had died... or that Clara would give her the strength to stand up to her bully of a husband as the first feminist Viking. As the Doctor

**Left:**  
Frightened  
Viking villagers.



attempted to bond together an army, Clara reminded him that her late boyfriend Danny Pink had accused him of being a general (recalling Danny's comments about the Doctor being an 'officer' in *The Caretaker* [2014 – see Volume 78]). The following day, the army sprang its trap with eels and iron to form magnets, removing the Mire helmets which allowed the beings transformed into the warriors to return to their original selves; some crumbled to dust, their life-spans extended by the helmets. With the Mire defeated, the Doctor teleported Odin to the village – he was revealed as a tiny, helpless alien, and with the reputation of the Mire destroyed the Doctor beams him away. After restoring Ashildr to life, the Doctor was made an honorary Jarl of the village – the first community he had ever felt part of.

## Viking storyline

**T**he Viking storyline proceeded to script stage during the autumn. Catherine Tregenna had been assigned to work on the sixth episode of the series, then entitled *The Doctor and Me*, which would continue to develop the character of Ashildr in her subsequent life; however, Mathieson did not work directly with Tregenna. Draft one of the fifth episode was entitled *Ragnarok* and like all the scripts for the episode was credited solely to Jamie Mathieson; it was dated Thursday 16 October 2014 and specified as being part of Shooting Block 3. This opened on the longboat with Clara a prisoner after the drinking and shouting at the pub with the Vikings; the ship's captain was Hasten who referred to the Doctor as "Greyhead", while also aboard was Nollarr ('a kindly Viking in his 20s'). At the village dock a horn was blown by 'a meathead Viking the Doctor will come to nickname

Limpy' noting that 'the three note riff from the 1958 film *The Vikings* would be fun'. Chuckles was a 'surly fisherman' called Einarr and Lofty a 'looming blacksmith', while Ashildr ('fiery, 20s') was the wife of Nollarr. As the Doctor prepared to dazzle the Vikings with his yo-yo, Odin ('His face is ridged and covered in scarification tattoos. He has an eye-patch over one eye and a horned helmet') appeared in the clouds and five Mire warriors appeared: 'They all have swords and face covering ornamental horned helmets akin to the Sutton Hoo mask. On each wrist they have a vial of clear liquid.' Having researched Vikings online, Mathieson had discovered that the trope of horned helmets largely derived from nineteenth-century romanticism including an 1876 staging of Richard Wagner's opera *Der Ring des Nibelungen*. His intention was to show that the Vikings in this village had copied the horns on the futuristic armour of the Mire, and originally had the Doctor making witticisms about the horns. He also recalled the horned helmets sported by the Vikings in *The Time Meddler* [1965 – see Volume 5].

### Right:

Ashildr fears for her village.







The Doctor noticed a Mire warrior looking at a half-finished dragon figurehead on the wall of Ashildr's carpentry shop as if it was real and tested their recognition with a puppet abandoned by one of the children. The Mire beamed away Clara with Vikings including Nollarr and Hasten. Using his sonic on the Mire, the Doctor demanded parlay in accordance with Convention 15 of the Shadow Proclamation (as per *Rose* [2005 - see Volume 48]), but when this angered the Mire - who became more feral as their vials emptied - he was surrounded and Odin appeared, agreeing to the Doctor's challenge. The Viking prisoners teleported into a banquet complete with Valkyrie in Valhalla, hovering in the sky. Lofty (really Magnus) and Chuckles explained to the Doctor (whose sonic was broken) how the beings came for their people regularly; they were farmed like livestock with the fighters being harvested. When the Doctor urged the villagers to flee in their boats, they refused and Ashildr asked the Doctor to train them as fighters (she assumed Clara was the Doctor's daughter). Jamie

Mathieson had read about the discovery of Viking women buried with the swords, and wanted to have Ashildr as the only woman who wanted to fight alongside the men.

At the banquet, some Vikings like Dufan were beamed back to the village as unworthy. Clara tried to persuade the other Vikings that they were in danger and realised that the Valkyrie were holograms. The intoxicated Vikings were propelled into a factory area of rotating blades, but Clara survived and saw barracks full of Mire warriors, their vials fed by blood taken from the dead Vikings in the factory. The Doctor was training Chuckles, Lofty, ZZ Top and Limpy when Dufan reappeared, and then Clara parachuted from Valhalla back down to the harbour. Short on male warriors, the Doctor armed Ashildr and told the Vikings about the British political activist and

#### Above:

The Mire and Vikings - which are better? There's only one way to find out... FIGHT!

#### Connections: Yo-yo

▶ Attempting to impress the Vikings with godlike powers, the Doctor plays with a yo-yo, a toy which he had used to test gravity in *The Ark in Space* [1975 - see Volume 22] and *Kill the Moon* [2014 - see Volume 78] as well as carrying and playing with in other stories such as *Robot* [1974/5 - see Volume 22] and *Revenge of the Cybermen* [1975 - see Volume 23].





'ODIN APPEARED, AGREEING TO THE  
DOCTOR'S CHALLENGE.'









## Connections: Home of the gods

In Norse mythology, Odin was a revered god associated with battle, wisdom, poetry and healing, and often depicted as long-bearded and only having one eye. Odin was also meant to oversee Valhalla, a majestic hall located in Asgard - the home of the gods - the destination of half those who died in combat.



suffragette leader Emmeline Pankhurst; the sight of a soldier in a skirt led Limpy to believe that the Doctor was Scots. Clara's news of what happened on Valhalla informed Ashildr that her husband was dead, and she bonded with Clara who spoke of Danny's death (seen in *Dark Water/Death in Heaven* [2014 - see Volume 79]). Ashildr told Chuckles that while she still believed in Valhalla and the gods, she felt the villagers had been tricked, and the Doctor later spoke to Chuckles, understanding

more about the Vikings. Clara learned that it was Ashildr rather than Nollarr who was the carpenter, but worked in secret on "a man's job". Bonding with the villagers, the Doctor brought a chicken from Einarr for Lofty, his wife Tola and their baby, but failed to persuade them to evacuate. The Vikings learned that the Doctor was lost and alone without his own people. At Chuckles' home, the Doctor spotted a tank of electric eels, and had seen the puppets and frames in Ashildr's workshop, as well as Lofty's expert throwing of horseshoes. With his plan defined, the Doctor set the villagers to work and the Mire arrived next day while a party was in full swing, being trapped in an electrified net and disarmed by magnets. The real Mire was revealed: 'Huge real horns on its head, its face like a lamprey with concentric circles of teeth.' Grabbing a Mire helmet, the Doctor studied its circuitry and realised the Mire were also slaves. The aliens were then confronted by the silhouette of a puppet dragon and beamed away. Ashildr was fatally wounded but awoke to find that the Doctor could save her using

components from the Mire helmets; she made the choice to live as an immortal while the Mire regrouped for a new attack. The Doctor removed Odin's control of the Mire, allowing them to escape by teleport; they attacked Odin aboard his spaceship which was destroyed. The Doctor rescued the Mire from the vessel using the TARDIS and was thanked for freeing the race. The Doctor was honoured by the Vikings and shown the home they had built for him in thanks. "Clara helped us with the door," said Limpy as the Doctor looked at the TARDIS blue panels. Ashildr and some of the women put to sea in a longboat as the Doctor and Clara watched them go.

It was felt that the dialogue with Clara and Ashildr bonding over the deaths of their partners slowed the story and could be removed to allow extra space. In draft two, the Doctor (who described his hair as "chalky blonde") was now far more concerned when the Mire arrived and no longer tested the creatures' facial recognition. It was Clara's use of the sonic to free her manacles which resulted in her being beamed away. Arriving at the banquet, the Vikings were confronted by Odin who invited them to feast. However, while the Vikings saw a banqueting hall of

## Right:

The villagers train to become warriors.







Mire had been recorded and the Doctor threatened to upload it to the galactic hub, complete with Benny Hill music (a joke with which Jamie Mathieson felt particularly pleased). Odin and the Mire departed.

## Magic and gods

**B**y draft three of *Ragnarok* dated Wednesday 19 November, the Doctor attempted to use his psychic paper on the Mire. The Vikings now arrived aboard Valhalla to find themselves in the metal-walled slaughterhouse with its rotating blades where Hasten and Nollarr died. The Doctor now told the Vikings how he recognised the Mire and discussed with them the ideas of magic and gods. Clara found herself in a processing chamber aboard the spaceship where she met Odin who was intrigued by her technology and now drank the distilled nectar of his “livestock”; he offered her a wager of 10 of his warriors against the best of the village and returned her to the Viking settlement. Lofty’s real name was now Brot. The Mire were defeated by the Doctor using his sonic on a Mire helmet to make the dragon prow, puppeted by Ashildr, look real. As more Mire arrived with Odin, Clara again faced-off against the ‘god’. When the Mire ship departed, it fired upon the puppet dragon and also the village, hitting the hall... which Ashildr was still inside. The Doctor saved Ashildr and gave her immortality with the fluid used by the Mire, giving her a second vial for whoever she loved; Ashildr accepted her resurrection, seeing it as uniting her with her husband. In the final scene,

**Left:**  
Lofty plays  
a game  
of hoopla,  
Viking style.

Valkyrie, Clara perceived it as room of surgical machinery. The Doctor attempted to impress Chuckles and the other Vikings with his mastery of a yo-yo, but they ignored him. Meanwhile, Clara tried to warn Nollarr of the danger and escaped the feast room before the Vikings were killed and fluid extracted from the back of their heads. Odin and the Mire spoke in voices which were ‘low and liquid sounding. Old school Zygon sounding.’ Clara managed to teleport back to the village where the Doctor explained to her how he recognised the Mire who probably extracted adrenalin from their victims. Clara no longer spoke to Ashildr about Danny but instead was shown Ashildr’s carved prow representing Jormungand, the Midgard Serpent; Ashildr believed that men wanted to keep women afraid of the sea and boats. Clara also realised that the Doctor’s motivation for forming his army was revenge when he believed he had lost her. One of the villagers was now called Brot (a Viking name and Jamie Mathieson’s nickname for his brother). The Mire were defeated when the Doctor made the Mire see the dragon prow, puppeted by the Vikings, as a real creature. With Ashildr injured, Odin arrived, but the defeat of the

### Connections: Baby talk

▶ The Doctor is able to understand the cries of a baby. It had been previously shown that the Doctor could speak baby in *A Good Man Goes to War* [2011 – see Volume 68] and *Closing Time* [2011 – see Volume 69].





## THE GIRL WHO DIED



**Above:**  
Clara tries to keep the peace, but Ashildr declares war.

the TARDIS left the village with the Doctor and Clara knowing that Ashildr might end up in charge of the village.

Draft four, dated Friday 19 December, introduced the Doctor's sonic shades in place of his screwdriver but Hasten threw these over the side of the longboat in the first scene. Ashildr was now 'mousy'. Clara had her own sonic which she used on her manacles, thus being abducted by the Mire. In the alien corridor, Hasten was now vaporized first. In the village, the Doctor now talked to 'a pompous Viking with a beard ending in two plaits [...] The Doctor will nickname him Heidi' who took some dialogue from ZZ Top. The Vikings were accepting death from the attacks, but asked to be trained by the Doctor. Ashildr made the Doctor a sword belt for the battle the next day as he pondered on how to stop the villagers being killed. When Ashildr was injured, the Doctor used Clara's sonic on a Mire helmet to teleport the TARDIS to him. With Ashildr aboard, the TARDIS departed for Karn where one of the Sisterhood – in reference to Sarah

Jane in *The Brain of Morbius* [1976 – see Volume 24] – remarked: "You always bring us a damaged girl. The first was blind. The second dead." She then told Clara: "Perhaps one day he will bring us *you*." Ashildr chose to drink the Sisterhood's elixir of life and become immortal; the Doctor and Clara returned her to her village with a second dose of elixir for her chosen partner.

Draft five of *Ragnarok* was dated Tuesday 27 January 2015. In this version, on arriving at the village the Doctor now confronted the Chief and when the vision of Odin appeared it was noted 'on each shoulder sits a raven'. Aboard the spaceship, Clara saw behind Odin's hologram and a glimpse of his 'slimy green skin'. There was more debate among the remaining Vikings of the village as to who should be their new chief in reference to *Dad's Army*: 'Chuckles stands a little straighter. Puffs out his chest. Shades of Captain Mainwaring.' Heidi wanted to follow the Doctor who he felt would make a fine saga. By now, Ashildr spoke to Clara in



the library where the scrolls told of Odin's previous visits. Ashildr angrily confronted Chuckles in the village, furious at the loss of her husband to the false Odin. There was now an evening feast from which the Doctor departed to be followed by Clara, and Ashildr's prow was now the Midgard Serpent. While visiting Lofty's family, the Doctor discovered that he had a metal chair and Lofty proclaimed himself as a blacksmith who made fishing wire for Einarr.

## Maisie Williams

**O**n Thursday 15 January, Channel 4 had screened the powerful drama *Cyberbully*, a play which focused on a teenage girl in her bedroom involved in a vicious online form of bullying.

Playing the main character of Casey was 17-year-old actor Maisie Williams, best known as the tomboyish Arya Stark in the major HBO fantasy series *Game of Thrones*. When Brian Minchin saw Williams' captivating performance in this production, he immediately suggested her to play the recurring character envisioned in the new series of *Doctor Who*; it turned out that casting director Andy Pryor had also had Williams in mind. With a break in production of *Game of Thrones* before work on the sixth series began in July, Williams accepted the part, to the delight of Jamie Mathieson who was a big fan of the HBO series, as was Peter Capaldi who told

the BBC: "I'm an unashamed *Game of Thrones* fan." Williams herself had seen some of the David Tennant episodes of *Doctor Who* but in recent years had been too busy on *Games of Thrones*; at this point she was in the USA filming the movie *The Devil and the Deep Blue Sea* (latterly *The Book of Love*).

Block 3 was to be directed by a newcomer to *Doctor Who*, Edward Bazalgette, who was approached by Brian Minchin because of his work on the new BBC One adaptation of *Poldark* which had been in production since April 2014 but would not be broadcast until summer 2015. Bazalgette had been the lead guitarist with the New Wave band The Vapors since the late 1970s but – fascinated by the work of directors on videos – went

to college to study film, becoming first an assistant on commercials and then an editor at the BBC.

Becoming a director on series such as *Home Front*, he moved into documentary drama with Turner – *The Man Who Painted Britain* in 2002 and from 2007 was working regularly in drama on series such as *EastEnders*, *Holby City* and *The Guilty*. Having grown up in the 1970s enjoying the Jon Pertwee era of *Doctor Who* and admiring Peter Capaldi as an actor, in early 2014 Bazalgette indicated that he was interested in working on the series, and months later was invited to meet Brian Minchin and producer Derek Ritchie. To set

**Left:**  
Maisie Williams  
as Ashildr.





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a visual style for the episode, Bazalgette viewed both *The Vikings* and *Seven Samurai*.

With Maisie Williams in place as Ashildr, the script was revised to foreground the character even more. The draft six/ tone meeting draft of *Ragnarok* dated Wednesday 11 February did away with the longboat opening and instead began with the Doctor and Clara being chased through a wood by angered Vikings who had attempted to cheat the Doctor at cards. The travellers were captured and taken to the village where Limpy was a 'jock-like villager' and Ashildr was now 18 'tomboyish, dressed in tattered trousers, fleece and leather apron'; she was no longer married to Nollarr but the daughter of Chuckles. This version of the script was far closer to the broadcast programme with both Clara and Ashildr being beamed away by the Mire and Ashildr provoking Odin's challenge. In the library, Ashildr told Clara about a magic ship of the god Freyr which could be folded so small it could fit in a pocket; later, Ashildr asked the Doctor if he could take the villagers to safety in his flying ship while they ate in the great hall. The Doctor watched Ashildr practising with a sword in her hut and realised how important legends were to her, but then Chuckles arrived, gave the Doctor provisions and told him to leave the village by the coast path. The fake dragon puppet was now operated by Heidi.

At this point, Steven Moffat focused on new dialogue about the subject of immortality in the



closing scenes. It was felt that the trip to Karn was too long-winded in comparison to the use of the Mire tech to save Ashildr. Consequently, in draft seven – the readthrough draft dated Monday 9 March – of *The Girl Who Died* there was a series of changes. The episode now opened with the new sequence of Clara floating in space while aliens attacked the Doctor in the TARDIS.

Ashildr was now described as 'fragile. So delicate. Like she doesn't belong in this village of brutes' and her concerns about her dreams bringing bad luck were added along with her storytelling skills. Nollarr was 'a slightly plump Viking'. Clara persuaded Ashildr to use the remains of the sonic lens on her manacle, and the Doctor's speeches to the Vikings were changed along with Clara's confrontation with Odin. The Doctor's translation of the baby's words was now added, and dialogue with Clara telling the Doctor that Danny would be proud of

### Right:

Odin the Norse god isn't all he seems.







him was included. Some dialogue similar to the Doctor and Clara's discussion of "hobbies" (ie relationships) from earlier drafts of *Under the Lake/Before the Flood* was now added, and instead of Chuckles telling the Doctor to depart the village, the baby's voice told him of the electric eels (Tola now being a non-speaking role). The Doctor now used Ashildr's imagination to defeat the Mire and – in being persuaded to save her – now recalled his words from *Deep Breath* and how he had the face of Caecilius, the man whom Donna Noble had persuaded him to save in *The Fires of Pompeii* [2008 – see Volume 57]. The white tiled battlefield medical kit from a Mire helmet now gave Ashildr immortality and returned her to life, and a new ending was appended, omitting the Vikings making a home for the Doctor.

## Episode readthrough

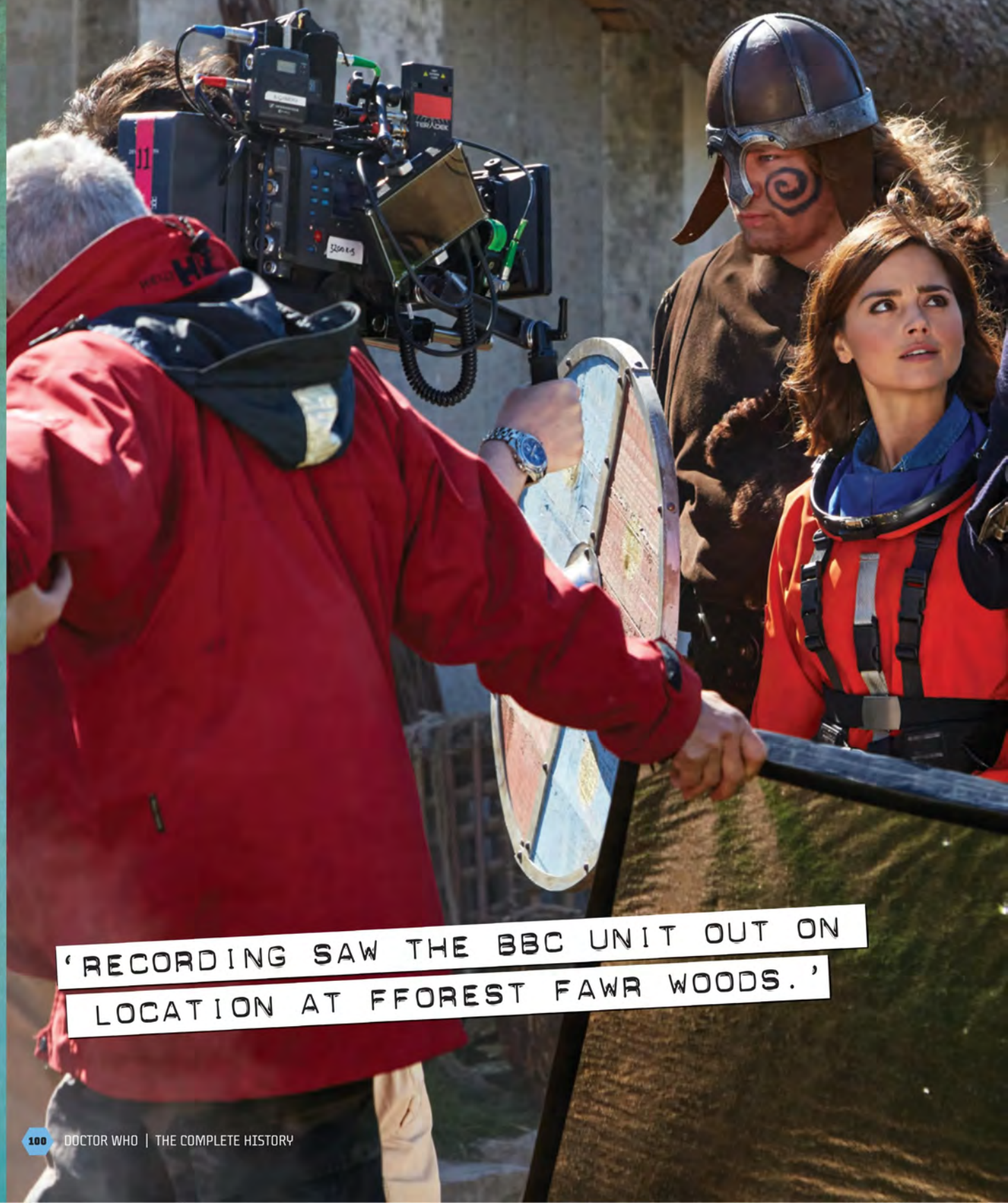
**T**he readthrough for *The Girl Who Died* took place at 7pm on Wednesday 18 March with Peter Capaldi and Jenna Coleman who had been working on *The Magician's Apprentice/The Witch's Familiar* [2015 – see Volume 80] elsewhere at Roath Lock. Maisie Williams was at this point still working in the USA. Playing Lofty was Tom Stourton, an actor/writer who

regularly provided voices for the *Thomas & Friends* franchise and had starred in the BBC Three sitcom *Siblings*. Cast as Heidi was Barnaby Kay who since the 1990s had appeared in series such as *The Bill*, *Holby City* and *New Tricks* as well as narrating *Undercover Boss*. Originally the part of Odin was to have been played by Brian Blessed, an actor who had found fame in 1962 with the BBC police series *Z Cars* and who had guest-starred in *Doctor Who* in 1986 during a segment of *The Trial of a Time Lord* [1986 – see Volume 42]. However, shortly before production Blessed was taken ill and had to drop out. Replacing him was David Schofield whose extensive television career since the 1970s included *Shackleton*, *Band of Gold*, *Our Friends in the North*, *Blue Murder*, *The Shadow Line* and *Da Vinci's Demons*. He had previously featured on two Big Finish *Doctor Who* audio adventures: *Death in Blackpool* (released in December 2009) and *The Doomsday Quatrain* (released in September 2011).

To connect the fifth and sixth episodes of the series in terms of style, they were renamed *The Girl Who Died* and *The Woman Who Lived* respectively. The shooting script for *The Girl Who Died* was issued on Tuesday 24 March with a few minor changes. The requirement for a longboat in the harbour was removed as was the dialogue from Clara about having spent two days in it. Odin's ravens had gone but he now sported an eyepatch with 'a red laser dot'; the Mire were now described thus: 'They all have blasters built into their arms and wear industrial helmets which completely cover their heads. Each visor has a red dot just like Odin's eyepatch.' Odin now drank from the vial of liquid rather than having it slotted into his helmet by a Mire. Clara was now specified as shedding her spacesuit after returning to the village. ■

**Left:**  
Odin, the leader  
of the Mire.





'RECORDING SAW THE BBC UNIT OUT ON  
LOCATION AT FFOREST FAWR WOODS.'



# Production

**D**ay 1 of Block 3 was Wednesday 25 March and recording from 12.30pm to midnight saw the BBC unit out on location at Fforest Fawr Woods near Tongwynlais for work on both *The Girl Who Died* and *The Woman Who Lived* [2015]. This area had been used on the spin-off series *Torchwood* and *The Sarah Jane Adventures* before featuring in *Doctor Who* itself during *The Bells of Saint John* [2013 – see Volume 72] and *Robot*

*of Sherwood* [2014 – see Volume 77]. Scenes for *The Woman Who Lived* were recorded first after which Peter Capaldi changed costumes and joined Jenna Coleman to perform the book-ending scenes to the Viking story with the Doctor and Clara returning to the TARDIS and then also emerging to encounter Nollarr and Hasten. This later sequence included an effects shot of Clara in the TARDIS doorway with the Doctor outside, and Jenna Coleman wearing a spacesuit of the



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sort worn by Clara in *Kill the Moon* [2014 – see Volume 78] and similar to those introduced in *The Impossible Planet/The Satan Pit* [2006 – see Volume 53]. After this, a further scene for *The Woman Who Lived* was recorded.

Pink amendments to the script were issued on Thursday 26. There were various dialogue changes, omitting the Doctor's explanation to the villagers of how when they turned up and raided other villages they could look like gods as well. Clara now defined her advanced technology to Odin in terms of her spacesuit rather than the sonic glasses. The Doctor had also told his army to look upon him as a potter trying to shape clay, but this metaphor was now dropped. Also removed was the Doctor's speech to the male Vikings about sexism and Emmeline Pankhurst when he handed a sword to Ashildr, whose desire to be a warrior was now removed. Another deletion was Clara asking about the Mires' weakness, like "a Sontaran vent". The conversation at the meal when Ashildr asked why she was a good warrior was

### Below:

Peter Capaldi and Maisie Williams bond on location.



changed, while an addition was the Doctor worrying about what he had turned Clara into and the "duty of care" debate between the travellers was shortened.

Recording for the day began at 11.30am and was scheduled until 11pm, concentrating on the material with Jenna Coleman as the spacesuited Clara floated in space at the start of the episode. Coleman also met seriously ill youngsters associated with the Starlight Children's Foundation. Meanwhile, to celebrate 10 years since *Doctor Who* had returned to BBC One, Peter Capaldi had dropped in on the *Doctor Who* Experience. The BBC website team recorded the star's surprise appearance at the exhibition, leading the audience from the Starlight and Tŷ Hafan charities plus children from a local primary school in a chorus of *Happy Birthday* before cutting the Cyberman-shaped cake. A 44" video of this was released later in the day, along with 1'25" item in which Peter Capaldi recalled the episode *Rose* which





had relaunched *Doctor Who* on Saturday 26 March 2005. The actor also took part in a Q&A session with the youngsters, including an emotional response about the Doctor's granddaughter Susan when asked about his companions. Capaldi then joined the crew at 5.15pm and alongside Coleman performed the Doctor/Clara scenes for *The Girl Who Died* on the standing TARDIS set in Studio 4 which had been cleared by the Block 2 unit. This included the other half of the effects shot for Clara walking towards the police box door from the previous night.

## Capaldi and Williams

Only Peter Capaldi was required for recording on Friday 27 when work on the TARDIS set was scheduled from 10am to 9.30pm. Following a recce of the great hall set being constructed in Studio 1, the scenes of the Doctor battling to save Clara in the pre-credits

were recorded, with work being swift and Capaldi being released at 5pm, after which Block 1 director Daniel O'Hara took over the unit to record inserts for *Before the Flood* through to 7.30pm.

Flying in from New Orleans, Maisie Williams attended a costume session at Roath Lock on Saturday 28 March and posed for photos on the TARDIS set. "I start work tomorrow with a very special new person who I'm a big fan of... I'm very excited about that," commented Peter Capaldi when meeting the press at the Jameson Empire Film Awards 2015 held at London's Grosvenor House ballroom; the actor was in attendance because of his involvement with the movie *Paddington* which had won the Best Comedy Award on Sunday 29 March.

Next day, Maisie Williams joined the cast at Roath Lock. She had been a little apprehensive about working with Peter Capaldi, whom she recalled as the foul-mouthed and aggressive Malcolm Tucker on the BBC satire *The Thick of It*; her fears were soon put aside when she realised that Capaldi was a big fan of *Game of Thrones*. Capaldi himself was deeply impressed by the professionalism of Williams who had been appearing in the HBO series since she was 13 years old.

Recording began on the TARDIS set with the end of *The Woman Who Lived*, after which Peter Capaldi was released for a sword-familiarising session and work continued in Studio 1 on the set of the Mire spaceship corridor. Gordon Seed supervised the stunt work for the vapourisation of Hasten, with Murray McArthur being inserted into the scene by the VFX team as part of the Viking's

## Connections: Time will tell

► Pondering on his own judgement after making Ashildr immortal, the Doctor says, "Time will tell. It always does," something he had previously uttered when in pensive mood to Ace in *Remembrance of the Daleks* [1988 - see Volume 44].



**Left:**  
The cast and crew invaded a medieval village.



## Connections: Diary dates

- ▶ The Doctor consults his 2,000-year diary, having previously been seen to use a 500-year diary in *The Power of the Daleks* [1966 - see Volume 9] and a 900-year diary in the TV Movie [1996 - see Volume 47].



demise. The *Doctor Who Extra* team was again on hand to capture behind the scenes material on the show. Peter Capaldi then found time to drop in on the Tŷ Hafan children's hospice in the Vale of Glamorgan before returning to Roath Lock for the 7pm readthrough of *The Woman Who Lived*; the hospice had been decorated with *Doctor*

*Who*-themed items and the actor spent time with the children and their families at a craft session.

Meanwhile, the BBC issued a longer 4'08" video of the Doctor surprising fans at the *Doctor Who* Experience, and a BBC Media bulletin about Maisie Williams' appearance in the series was issued. "I'm so excited to be working on *Doctor Who* as it's such a big and important part of British culture," said the Bristol-born Williams,

"I can't wait to meet the cast and crew and start filming, especially as we'll be shooting not too far from my home town." The guest cast for both *The Girl Who Died* and *The Woman Who Lived* was revealed, but there was no further detail about the character played by Williams.

The rest of the week focused exclusively on *The Woman Who Lived* through to Good Friday 3 April when production was shut down for a week's break over Easter. Peter Capaldi continued working alongside Maisie Williams, while Jenna Coleman had been released and was to start work on the romantic drama movie *Me Before You* which was shooting through to late June. However, on Good Friday while work on *The Woman Who Lived* continued on location, a test for the Mire helmet worn by Williams for *The Girl Who Died* was also conducted.

Work on Block 3 resumed on Monday 13 April with further recording for *The Woman Who Lived*; the cast playing the

## Below:

A Mire prepares for action.







Viking villagers attended costume and make-up fittings on the afternoon of Wednesday 15. Day 12 of the shoot saw further recording on *The Girl Who Died* on Thursday 16, with work scheduled for 7.30am to 7pm (standard studio hours); as this was one of the days with youngsters appearing as Viking children, their working hours were carefully regulated and their scenes planned accordingly between 9am and 6.30pm. The huge great hall set for the Viking village in Studio 1 was put into use for the day, starting with the scene of the Doctor suggesting that the locals should evacuate. The *Doctor Who Extra* team was present again, recording interview material with Peter Capaldi after this opening scene had been blocked, while Jenna Coleman rejoined the cast after her fortnight's break. Recording for the day continued with a sequence in which the Doctor was terrified that he could not help Ashildr and her people. Barnaby Kay had a mandolin practice session during the day for his role as Heidi, while David Schofield also came to Roath Lock for a costume and make-up fitting session as Odin. The latter scene also featured three musicians playing guitar, drums and flute and a playback of

some Viking music composed by Murray Gold was arranged in studio.

Blue amendments to the script on Friday 17 included the Doctor and Clara discussing Danny with Ashildr, and it was now Ashildr who asked about the Mire's weakness, while Clara compared the villagers directly to "Dad's Army". Also added was the Doctor's comment about the weapon forges of the Mire.

## Movement of the Mire

Work continued in the great hall throughout Friday 17 April, with series choreographer Ailsa Berk on hand to rehearse performers in both the movement of the alien Mire and to craft the dances at the Viking party. The five Mire costumes had been created by Millennium FX and were supervised by technicians Kate Walshe, Kirsia Ferreiro, Ruth Kelly, Lizzie Grant and Jocelyn Bennett-Snewin. The actors could see out through small slits in the large helmets. It had also been planned at one point that the removal of the Mire's helmets to show their true form would be achieved using CGI, but instead a practical effect was to be employed. The scenes of the villagers hard at work under the Doctor's direction were recorded first, followed by Ashildr's reveal of her "rubbish" creation. The Mire then arrived at the party and stunt expert Crispin Layfield supervised the start of the sequence where the aliens were electrified.

Jamie Mathieson visited the Roath Lock set for recording on Monday 20 April which was scheduled for 7.30am to

**Left:**  
The Mire under  
the armour.

## Connections: Technobabble

▶ The Doctor uses the phrase, "Reversing the polarity of the neutron flow," and comments that it sounds great and hopefully means something. A variation on this phrase was first used by the Doctor in *The Sea Devils* [1972 - see Volume 18] and was cited in subsequent stories since *Castrovalva* [1982 - see Volume 34].





## Connections: Heidi

The Doctor names the Viking with the plaited beard "Heidi" after the orphaned heroine of the 1880/1 children's tale by Swiss author Johanna Spyri.



6.30pm back in the great hall. All the material featuring Maisie Williams was cleared first so that she could be released at lunchtime, thus her shots for the defeat of the Mire with the dragon were recorded first; this scene also included the reveal of the Mire with further creative work from the Millennium

team. For the remainder of the day, Elena Duffy doubled for Williams in shots featuring Ashildr, wearing the Mire helmet. Recording continued with the Doctor's final confrontation and defeat of Odin.

Jamie Mathieson was on set again on Tuesday 21 April when recording from 7.30am aimed to complete work on the great hall in Studio 1. Maisie Williams was back on set for the scenes of Ashildr being discovered dead and then restored to life, after which some of the battle shots with the Mire were picked up. Following this there were costume changes for Peter Capaldi and Maisie Williams as they moved studios to work on *The Woman Who Lived*. Because work with the Mire would continue on location in the coming days, the BBC released a promotional image of the latest aliens for the series during the day, while the *Penarth News* carried the story *Doctor Who starts filming in Cosmeston Mediaeval Village tomorrow*, indicating that the visitor attraction – a recreation of a fourteenth-century hamlet – would be closed to the public until Friday 15 May and publishing photographs of the BBC team

busily transforming the village into a Viking settlement. Cosmeston Medieval Village had previously been used for location work on the episode *Robot of Sherwood* [2014 – see Volume 77] in April 2014.

## Cosmeston

The first day at Cosmeston was scheduled for 8am to 7pm on the very hot day of Wednesday 22 with *Doctor Who Extra* on set. Recording was again planned around the working hours of the children (9.30am to 7pm) with the crew also aware that six geese, three goats and 10 chickens (supplied by Rockwood Animals) would be on set and that traffic on the nearby road could only be held up in three-minute bursts through to 2.30pm. A time-lapse shot of the sunrise over the village was recorded in the morning, along with the start of the scene in which the Mire appeared in the village. During the day, the BBC released a 52" video with Peter Capaldi explaining why Earth was the Doctor's favourite planet, and that evening, the satirical ITV puppet series *Newzoids* offered a *Doctor Who/Sherlock* crossover in which the Doctor and Sherlock Holmes arrived at a murder scene to argue over whose programme it was...

Maisie Williams was interviewed by *Doctor Who Extra* at Cosmeston after the completion of the sequence with the Mire on Thursday 23. Recording ran from 8am to 7pm, and while Williams was busy with the other crew the sequence of the Doctor

insisting that Odin was a fake was recorded. Following this, the scene where Clara and Ashildr were returned to the settlement was recorded; this




**Right and  
opposite:**  
Creating the  
alien Mire.







A photograph of director Ed Bazalgette on the set of the Doctor Who episode 'The Girl Who Died'. He is in the foreground, wearing a white long-sleeved shirt and blue jeans, with large headphones around his neck. He is gesturing with his right hand, palm facing forward. Behind him are several actors dressed as Vikings, wearing horned helmets and carrying shields and spears. The background shows a large, conical thatched roof of a Viking longhouse.

'ED BAZALGETTE'S MAIN UNIT WAS AT COSMESTON AT THE START OF THE DAY.'





completed work on the story for Simon Lipkin and Murray McArthur.

Recording from 7.30am to 4.30pm on Friday 24 was structured to allow *Doctor Who Extra* more access to Maisie Williams (who was to record behind-the-scenes work on the location shoot) first thing in the morning while the scene of the Doctor drilling his hapless Viking army was recorded with Gordon Seed supervising the handling of weapons. In an ad-lib, the Doctor named one of the Vikings “Noggin the Nog”, a placid Norse hero in several animated children’s serials which debuted on BBC Television in 1959 and aired sporadically until 1987. The sequence of Clara and Ashildr watching the training was then recorded, along with the Doctor telling Clara that he could not win the battle and the shot of Lofty walking by with his baby (a doll).

## Eels in the boathouse

**J**enna Coleman spends 29th birthday filming *Doctor Who* on location with Peter Capaldi reported the *Daily Express* on Monday 27 April, offering photographs from work during the day at Cosmeston; similar stories were filed by the like of the *Daily Mail*. Work was scheduled for 8am to 7pm and began with the Doctor translating the words of Lofty’s baby, followed by the Doctor bravely handing real swords to his men and then moving to the boathouse for the scene where the Doctor saw the eels; in this sequence, the infant Viking was played by twins Sonny and Brody Williams. The aftermath of the sword lesson was then recorded which completed work for Tom Stourton, Alastair Parker and

### Connections: Viking’s rock

▶ A Viking with a beard is named “ZZ Top” by the Doctor after the American rock band formed in 1969, and whose members Billy Gibbons and Dusty Hill cultivated chest-length beards in the late 1970s.





## THE GIRL WHO DIED

STORY 256



**Above:**  
Recording  
the Doctor  
and Clara's  
arrival at the  
Viking village.

Barnaby Kay. While Peter Capaldi, Jenna Coleman and Maisie Williams departed for a photoshoot in costume, the scenes of Chuckles wiring up the eels in the boathouse concluded the day's work.

Two units were at work from 8am to 7pm on Tuesday 28 April. Ed Bazalgette's main unit was at Cosmeston at the start of the day to complete the scenes in the boathouse with the Doctor, Clara and Chuckles. The team then returned to Roath Lock. Meanwhile, Derek Ritchie helmed the second unit which spent the day at the village starting with inserts for *The Woman Who Lived* with Maisie Williams and then continuing with the arrival of Odin and the Mire in the village square and a variety of other insert shots with the Mire and also the villagers fleeing, the departure of the Mire craft and finally the sunset over the settlement. Meanwhile, Maisie Williams joined the main unit from the second unit and worked with Peter Capaldi on a sequence for *The Woman Who Lived*. Jenna

Coleman then recorded pick-ups of Clara with her mobile on the great hall set, after which David Schofield arrived from the second unit to record an insert of Odin condemning the Mire as cowards.

### Ashildr's hut

**R**ecording ran from 7.30am to 6.45pm in Studio 1 on Wednesday 29. The scenes of Ashildr showing her scrolls to Clara and then the Doctor were recorded first in Studio 1; it had originally been planned to perform these on location, but instead a set for Ashildr's hut was created from parts of the great hall set. After this, Jenna Coleman chatted to the *Doctor Who Extra* team while the Doctor despondently spoke to Ashildr and Chuckles in the hut. The Block 4 readthrough was then conducted from 6.30pm and the day's work completed Ian Conningham's contribution. For the BBC team, the remainder of the week



was then spent working on *The Woman Who Lived*.

An interview with Jenna Coleman appeared in *The Observer Magazine* on Sunday 3 May, with her explaining how she had signed for another year of *Doctor Who* as she was keen to explore Clara's relationship with the new Doctor. The venue for recording from 7.30am on Monday 4 was Uskmouth Power Station, a regular industrial venue for *Doctor Who* since 2005 and most recently visited for *Time Heist* [2014 – see Volume 77] and *Listen* [2014 – see Volume 77] in March 2014. First of all, Odin's confrontation with Clara and Ashildr in the processing area was recorded, after which Odin addressing Ashildr from the thunder clouds was recorded against a greenscreen; for this, David Schofield stood on a podium so that low-angle shots could be easily achieved. Following this, the team moved locations for recording on *The Woman Who Lived*.

Work on Block 4 began on Tuesday 5, with the final day of recording on Block 3 being Wednesday 6 May on which two units were at work. The Block 3 unit under Ed Bazalgette was scheduled to work at Roath Lock from 7.30am to



**Above:**  
The Doctor captures some footage of the Mire.

7pm and complete material with Maisie Williams. The greenscreen sequence conveying the emotional impact of Ashildr being immortal was recorded first with a turntable mechanism used for the actor to stand on in Studio 3. Williams then departed for press interviews and a photoshoot while effects inserts were recorded for *The Woman Who Lived* and a close-up of the sprite moving inside Clara's spacesuit was recorded with unit runner Natalia Alexeeva doubling as Jenna Coleman. The team then moved to Studio 1 for inserts on both episodes, including shots of the immortality tile being handled by Chuckles and the Doctor; the hand of production manager Steffan Morris doubled for that of Peter Capaldi. The crew finished ahead of schedule, shortly before 5pm, and a wrap party was held that evening at the nearby World of Boats in Cardiff Bay. ■

#### PRODUCTION

**Wed 25 Mar 15** Fforest Fawr Woods, Nr Tongwynlais, Caerphilly Mountain (Woodland)

**Thu 26 Mar 15** BBC Roath Lock Studios: Studio 3 (Space); Studio 4 (The TARDIS)

**Fri 27 Mar 15** BBC Roath Lock Studios: Studio 4 (The TARDIS)

**Mon 30 Mar 15** BBC Roath Lock Studios: Studio 1 (Mire Spaceship – Corridor)

**Thu 16–Fri 17 Apr 15** BBC Roath Lock Studios: Studio 1 (The Great Hall)

**Mon 20–Tue 21 Apr 15** BBC Roath Lock Studios: Studio 1 (The Great Hall)

**Wed 22 Apr 15** Cosmeston Medieval Village, Off Lavernock Road, Penarth (Village Square/Village)

**Thu 23 Apr 15** Cosmeston Medieval Village (Village/Village Square)

**Fri 24 Apr 15** Cosmeston Medieval Village (Village Square/Ext Great Hall/Ext Ashildr's Hut)

**Mon 27 Apr 15** Cosmeston Medieval Village (Village – Outside Great Hall/Village Square/Boathouse)

**Tue 28 Apr 15** Cosmeston Medieval Village (Boathouse/Village Square/Village); BBC Roath Lock Studios: Studio 1 (The Great Hall)

**Wed 29 Apr 15** BBC Roath Lock Studios: Studio 1 (Ashildr's Hut – Scrolls Room)

**Mon 4 May 15** Uskmouth Power Station, West Nash Road, Uskmouth (Processing/Greenscreen)

**Wed 6 May 15** BBC Roath Lock Studios: Studio 3 (Shoreline/Space); Studio 1 (The Great Hall/Ashildr's Hut)



# Post-production

**C**GI effort on *The Girl Who Died* included the opening space shots and some of the establishing shots of the Viking village as well as Odin's appearance, the appearance of the Mire, the lightning which killed the warriors, the true face of Odin, the electrical current attacking the Mire, the vision of the sea serpent, the repair kit entering Ashildr's forehead and the concluding passage of time sequence.

**Right:**  
Visions of  
a sea serpent.

Various cuts and edits were made to the episode to bring it down to time. Originally in the TARDIS, rather than the Cloister Bell, an alien voice was booming: "Doctor, you cannot escape." "Doctor!" called Clara. "Could everybody stop shouting?" asked the Doctor. After Clara discovered something in her spacesuit with her and the Doctor explained that he was under attack from the battle fleets, the alien voice continued: "You are surrounded and powerless..." "Yes, I know, you don't have to keep harping on!" responded the Doctor. When Clara asked what was in her

**Below:**  
An electric  
discharge  
kills Nollarr.



spacesuit, the voice continued: "Surrender is the only option." "Fine, I accept," agreed the Doctor. "Go in peace, we'll say no more about it." After the Doctor explained about how the Love Sprite got its name, he added: "Possibly I'm being cynical." "We do not surrender. You surrender," rumbled the alien. "Think about it - it's my best offer," countered the Doctor. Following the Doctor's comment that the moving sprite was hungry, the alien declared: "Your ship will be destroyed in four units." "That's almost 20 seconds," replied the Doctor, "Remind me nearer the time, I'll probably forget." When the Doctor asked the helpless Clara to describe the four most interesting stars she could see, he added: "You fell through a wormhole, you could be anywhere in time and space. Four best stars, now, quickly!" As the Doctor asked about the wing-shaped nebula, the alien voice announced: "Doctor, your destruction commences." "Commences'!" echoed the Doctor, "Why can't you talk properly?" Safe in the TARDIS, Clara asked: "Where are all the battle fleets?"



'CGI EFFORT ON THE GIRL WHO DIED  
INCLUDED ODIN'S APPEARANCE.'



"Wondering where I went, and swearing in slightly biblical language," replied the Doctor.

When the Doctor bemoaned that he was not in the mood for Vikings, he noted: "I just stopped an invasion." The lead warrior, Hasten, looked at the Doctor with disdain asking: "What is this scrawny old man?" "This scrawny old man just faced down four and a bit battle fleets. And for the record, I've fought people with real horns," retorted the Doctor. "A warrior then?" replied Hasten as he declared that the travellers would come with them.

Confronting the Vikings at their village, after explaining that he had taken "human form", the Doctor played god by continuing: "I have tested you – and I am displeased. Kneel! Kneel, all of you, before me." When the face of Odin appeared in the sky, the vision declared to the villagers: "Long has been your wait [...] You toil and fight and die in my name." When the Mire materialised, Clara asked: "What are they? Aliens?" "Shh!" replied the Doctor. "You are blessed. My chosen few. Upon you I will bestow a great honour," boomed Odin, saying that the mightiest warriors would

**Below:**  
The Doctor  
nicknames  
Einarr,  
'Chuckles'.



feast in Valhalla that night. When the Doctor commented that the aliens would harvest the strongest and fittest, he glanced at the dodderly old chief and added: "The leader, of course – professional courtesy!"

In the metal corridor of the spaceship, when Hasten forced open the double door, he declared to the prisoners: "You'll see – through this door – all the food you can... eat – wine you can drink." Back in the village, the Doctor told the Vikings that gods never show up, "Like ghosts in ghost stories... like fairies in fairy tales..." Up in the space vessel, after Clara faced down Odin, the 'god' asked her: "Who are you, and what are you doing here?" "Excellent question. Why don't you answer it?" retorted the teacher. "Why would I answer you?" asked the alien. "Why wouldn't you? We're not fighting, are we?" replied Clara. Confronted by the furious Ashildr, Odin declared that talk was for cowards: "War is the only conversation!" After Odin told the women that he was sending them back, Clara stated: "You don't have to do this." "I know," agreed the 'god'.

In the great hall, Ashildr admitted to the villagers: "I did this. I brought this down on us all." "That's my daughter. Always





blaming herself," said Chuckles. "But it's true!" insisted Ashildr. When the Doctor told the Vikings to go and hide in the woods for a week, he added: "The Mire will never have the patience to look for you." When the Doctor asked if babies died with honour, Chuckles remarked: "They do not live on their knees." "Not Viking babies," added 'Heidi'. After explaining that babies think laughter is singing, the Doctor added: "Personally, I think they're right." At the end of his speech admonishing the villagers, the Doctor commented: "Don't be afraid to change your minds - it's called thinking."

## Hopeless Viking army

**S**tanding outside the great hall with the Doctor, Clara urged him: "Do something clever." "Clever is leaving," replied the Doctor. "Not for you," said Clara as they heard the baby crying again.

When the Doctor drilled the Vikings, after Heidi's admission that he wasn't good with the sight of blood, the voice of Chuckles boomed out: "This is not the Viking way." "You have something to say, Chuckles?" asked the Doctor, turning

to face the newcomer. "My name is not Chuck..." began Ashildr's father. "Your name is Chuckles until I say so. Or until you actually start chuckling, when it won't be half as funny," replied the Doctor, asking, "Why isn't this the Viking way?" "Taking orders from a stranger. I don't understand who put you in charge!" stated the Viking. "Nobody ever does, it just sort of happens," explained the Doctor. "Are you calling me a coward?" asked Chuckles, causing Limpy to comment: "I don't see a sword in your hand." "Hey! Hey! Chuckles? You want to fight? You join the line. Limpy? Eyes front," said the Doctor as Chuckles turned away. The Doctor then noticed a young teenage Viking in the line shaking with fear. "And when you finally do get your weapons they need to be sharp and clean. You!" he said, pointing at the youngster, "You are hereby volunteered. I want those swords shining so much the enemy stop fighting to admire them. Off you pop." "Yes sir. Will do, sir," agreed the youngster, running off... with Chuckles admiring what the Doctor had just done, picking up a wooden sword and joining the end of the line. "Now," continued the Doctor, "Your sword should become... an extension of your arm..."

Watching the Doctor drilling the hopeless Vikings, the nervous Ashildr told Clara: "I found something. I think you should see." Ashildr led the teacher to a hut containing scrolls and a few books. "Is this the library?" asked Clara, unrolling a scroll with a picture of a ship. "No, not that one. That's just a... story," said the embarrassed Viking girl, taking the object from her. "About a ship?" asked Clara. Reconsidering, Ashildr unrolled the scroll on the table, explaining: "A magic ship." She unrolled another scroll with another drawing of a monster: "And this one's the Midgard Serpent. So large it can circle the

**Left:**  
On location  
at Cosmeston.



"YOU'VE GOT THE VIKINGS' ANSWER  
TO DAD'S ARMY."



world and eat its own tail... Some sailors swore blind they'd seen it in the bay." "Do you believe that?" asked Clara. "The world is full of dangers," replied the girl, selecting another scroll and continuing: "It's what I wanted you to see. An old story of Odin. In most stories he rewards the dead – but this one's different. It's like today. This is when he rewarded the living... Or seemed to." Clara looked at the scroll which depicted the Mire warriors they saw earlier and commenting: "They've been here before." "Why? What for, why have they come back?" asked the girl. "I hate to say it, but... this is when we need the Doctor," said Clara.

### Fighting the Mire

**A** short while later, the Doctor was in the hut studying the scrolls and commenting: "You're right. This is their second visit. Well, second at least." "Could they have left something behind?" asked Clara, grimacing as the Doctor licked the scroll. "They did. This story," replied the Doctor, "Generations ago, judging by the decay." "Long enough to be forgotten," observed Clara. "Or to create a religion, or influence one anyway," said the Doctor, noting of her, "You're doing a look." "What look?" asked Clara. "Sideways, head-tilt, semi-mouth purse. I've been writing them down, but I haven't translated that one. Have you got a question or a neck malfunction?" asked the Doctor. "You and your wooden sword, training your little army. Danny Pink would have been proud," noted Clara. "Danny Pink would laugh his head off," countered the Doctor. "I hope so," agreed Clara, to which the Doctor added, "So do I." "Who's Danny Pink?" asked Ashildr, and after the travellers glanced at each other, the Doctor replied: "A friend of ours."



"A soldier," added Clara, "Who died." "Why?" asked the girl. "Because when all else fails, that's what soldiers do," explained Clara, "Speaking of which... Tell me about them. The Mire. What's in your little black book." Shrugging, the Doctor replied: "They're mercenaries. An army for hire to the highest bidder. They augment their abilities with stolen tech. The best from every race they conquer; plasma cannons, holographic heads up displays, scanners. Most of it inside their helmets." "So removing their helmets..." reasoned Clara. "Good idea, if you can get close enough to do that, but no one ever has," noted the Doctor. "How did you beat them before?" asked Ashildr. "I've never fought them before," admitted the Doctor. "Others must have fought them," insisted the girl, "What are their weaknesses? The mightiest foe must always have a weakness." "Yes. In stories," agreed the Doctor. "So how are you going to beat them?" asked Clara. "Give me 20 good soldiers and I can win any battle," claimed the Doctor. "Who said that?" asked Clara. "I did. How did I sound?" replied the Doctor. "We don't

#### Above:

"No, no, not Vikings. I'm not in the mood for Vikings."





**Above:** Maisie Williams chats with the crew.

have 20 good soldiers,” pointed out Clara, “You’ve got the Vikings’ answer to *Dad’s Army*.”

As the Doctor handed out the real swords to the Vikings, he commented: “I think it’s time to take off the stabilisers... Of course. No bikes. It’s time to move up from... rowboats to longboats? No?” After the carnage which ensued as a result of the men having swords and Clara’s subsequent explanation to Heidi, the dazed Lofty sat up and asked: “What happened?” “I have absolutely no idea,” replied the Doctor.

Later on in the great hall as the villagers played music and ate, the Doctor sat picking irritably at his food. At his side, Ashildr stared at him. “What is it?” asked the Doctor without looking at the girl. “I’m afraid,” said Ashildr. “Congratulations, I’m terrified,” replied the Doctor as the girl continued, “Why do I think you can help us?” “Ashildr, I have absolutely no idea,” admitted the Doctor as he got up and walked out. Having watched the exchange,

Clara followed the Doctor while Ashildr shrugged and carried on eating.

When Ashildr asked the Doctor how long he had been watching her act out her story with Odin, the Doctor asked: “What was that? The saga?” “The what?” asked Ashildr. “The legend of tomorrow. I assume that’s what you were doing. Working on the saga of tomorrow’s battle?” continued the Doctor. “We will crush our enemies,” declared Ashildr. “Will we?” asked the Doctor, examining the Odin dummy. When the Doctor said he was looking for something he was missing, Ashildr asked: “What?” “I don’t know, I keep missing it. Forget the legend,” replied the Doctor, asking about her view of the next day’s battle. When the Doctor suggested that Ashildr could run, she replied: “We don’t do that.” “No, you. You, personally,” clarified the Doctor. As Ashildr told the Doctor how she had always been different, she commented: “I’m always worried, by everything.” When Chuckles



entered and told Ashildr that he would keep her safe, she replied: "Then I am home, Father. And that is all I have ever asked." When the Doctor asked why Lofty had 'stolen' a baby, Ashildr told him: "His name is Brot."

In the boathouse, when Clara asked the Doctor what was happening and the other Vikings arrived, the Doctor commented: "Look at you, all your faces flapping open. You make the fish look clever." When the Doctor expressed his delight at eels, he continued: "Listen. Promise one - nobody dies tomorrow. Promise two - the Mire will never set foot on this world again. You want to know how we're going to do this? I give you puppets! I give you the scariest girl in town."

### The Doctor's plan

**I**n the great hall, after the flurry of activity, the Doctor outlined his plan: "Now they're sending down 10 soldiers. With a bit of luck Lofty and Chuckles will be able to take out... let's be optimistic and say five." The two Vikings nodded seriously.



**Above:**  
Ashildr is  
laid to rest.

During the attack, when the Doctor took the Mire helmet to Ashildr and the girl said she was scared, the Time Lord replied: "Good - scared is what we need. You need to put this on." After Odin saw the truth behind the dragon which attacked the Mire and the Doctor spoke of the puppet from a nightmare, Heidi poked his head through the roof from where he had been one of the puppeteers commenting: "Not even a good puppet..." After the Doctor told Odin that he had just seen the world through the eyes of a storyteller, he added: "You saw a legend born of terror, from a girl born for this moment." As the 'dragon' roared again, the Doctor commented: "It's a beautiful noise"; Limpy was revealed blowing a large Viking horn. "You think this is over? You should have killed me when you had the chance," snarled Odin. "Doctor. They're back," called Heidi from the roof. "How many?" asked the Doctor. "I think... all of them," replied the Viking... as scores of Mire appeared, beaming in across the village. Grinning, Odin declared: "Today will live in infamy. The indignities we will heap upon your corpses will become legend." "Ooh. You are scary," said the Doctor with sarcasm while Clara added, "I've seen worse."

**Left:**  
Clara calms  
the Doctor.



## THE GIRL WHO



**Above:** Ashildr declares war... "We will crush you on the field of battle."

"And your PR department really deserves a raise," commented the Time Lord as he trotted out the Mire's rhetoric. As the Doctor piped Clara's video straight into the helmets of the Mire, the helmets of the creatures outside lit up and the creatures stood stationary as the saxophone music played. Quickly, the remaining Mire beamed away whereupon Odin threatened the Doctor before being teleported away. "Sorry, I was bored," explained the Doctor as the alien departed, "Oh, and by the way, I lied. I already sent the video. So I think your battles could be a little tougher from now on. In fact, you'd better get to work!"

Discovering Ashildr dead, the Doctor left the hall with Clara saying: "I'll talk to him." Hugging his daughter's body, Chuckles said: "Tell him, my life for hers. If it can be done - my life for Ashildr's." "I don't think it works like that," said Clara. "Or mine," added Lofty. "Or my life," said Limpy. "Any of us. Any of us for Ashildr," pleaded Heidi as Clara looked at the Vikings. "How did you find me?" asked the Doctor as Clara entered the boathouse. "This is where

you made the plan," she explained, "Now you're trying to rewind." Agonising about Ashildr's death and saying there was nothing he could do, the Doctor added: "We're only a few thousand years from full resurrection. There are hospitals out there, right now, who could pop a new heart in her, no problem." When the Doctor explained to Clara what he had done with the repair kit, he added: "She won't ever get sick. She won't age." "Can I have some?" asked Clara.

In dubbing, the Cloister Bell of the TARDIS - first heard in *Logopolis* [1981 - see Volume 33] - was added to the opening sequences in place of the alien voice. In addition to Murray Gold's score, the tune *Yakety Sax* was dubbed onto the soundtrack of Clara's video; this jazz instrumental had been composed in the 1950s by James Q Rich and saxophonist Homer Louis Randolph and was the music for the silent, speeded-up chase scenes which often closed editions of *The Benny Hill Show* on Thames Television from November 1969 to May 1989. ■



# Publicity

► By July, it was decided that the writing credit for *The Girl Who Died* would be shared between Jamie Mathieson and Steven Moffat, continuing a precedent which had started on the 2014 series and had been employed on the Specials broadcast in 2009 where the lead writer took a co-credit with the scriptwriter. The air of mystery as to who Maisie Williams would be playing was maintained with cryptic comments from cast and crew. A 58" video in the BBC's *Ask the Execs* strand released on Friday 31 July saw Brian Minchin and Steven Moffat discussing the casting of the *Game of Thrones* star, while on Sunday

23 August a 1'11" BBC America video under the *Doctor Who: A Look Ahead at Season 9* banner found Peter Capaldi and Steven Moffat talking about working with Maisie Williams.

► A 20" trailer for *The Girl Who Died* was released by the BBC on Monday 12 October, followed by a 46" introduction to the episode by Peter Capaldi and Jenna Coleman on Tuesday 13. BBC Media also issued interviews with Maisie Williams and Jamie Mathieson on the Tuesday. The new issue of *Radio Times* carried a three-page feature entitled *The wisdom of youth* in which Jonathan



**Left:**  
Jenna Coleman  
prepares for  
a scene.





**Above:**  
Radio Times' cover for *The Girl Who Died*.

Holmes chatted to Maisie Williams who appeared alongside Peter Capaldi and Jenna Coleman on the listings magazine's cover under the title *Doctor Who meets Game of Thrones!* In a smaller item, Stephen Kelly pondered *Who Will Be the New Companion?* to replace Clara, with candidates including Maisie Williams, Zawe Ashton (from the Channel 4 sitcom *Fresh Meat* who had played Journey Blue in *Into the Dalek* [2014 – see Volume 76]), Michelle Keegan (from BBC One's *Our Girl*), Ingrid Oliver (who played UNIT's Osgood) and the award-winning Georgina Campbell (from *Murdered by My Boyfriend*). Patrick Mulkern nominated the 'delightful, unpredictable tale' as one of the *Saturday Choices*, praising its direction. A photograph of Ashildr accompanied the programme billing.

- Maisie Williams discussed what it was like 'crossing fandoms' to the world of

*Doctor Who* in a 52" video recorded on location and released on Wednesday 14, the same day that a 1'42" preview of Clara's peril in space from the start of the episode was unveiled. A further video on Wednesday 14 was a 47" item of writer Mark Gatiss giving advice on scripting to promote the *Doctor Who* Festival. A second preview was released on Thursday 15 comprising 52" of Clara, Ashildr and the Vikings being imperilled by the moving walls. The same day, issue 492 of *Doctor Who Magazine* featured a two-page preview of the episode in which Jason Arnopp spoke to Jamie Mathieson.

- Steven Moffat's 28" teaser for the instalment was made available on Friday 16, with him commenting: "*Doctor Who* meets Vikings. What could possibly go right?" Another 58" piece from Peter Capaldi saw the star enthusing about working with the *Game of Thrones* star. Maisie Williams herself had phoned in for a seven-minute chat with Nick Grimshaw on *The Radio 1 Breakfast Show* on the Friday morning, explaining that in the next day's episode she played a Viking girl, but that she would also be back in the next episode in a different way; a preview of the Doctor consulting his diary was also offered to listeners.
- Saturday 17 – the day of transmission – then saw the release of another 49" preview clip of Clara and Ashildr being returned to the village, while Maisie Williams discussed joining the show with clips of the travellers meeting Ashildr for the first time.



'THE AIR OF MYSTERY AS TO WHO MAISIE WILLIAMS WOULD BE PLAYING WAS MAINTAINED WITH CRYPTIC COMMENTS FROM THE CAST AND CREW.'



# Broadcast

▶ “The Vikings are coming,” announced BBC One as *The Girl Who Died* was broadcast following the standard Dalek version of the ‘Capes’ ident. Scheduled for 8.20pm to 9.10pm and screened against coverage of New Zealand playing France in the quarter final of the Rugby World Cup on ITV, *The Girl Who Died* achieved what turned out to be *Doctor Who*’s highest rating for the 2015 series: just over six and a half million. It was the BBC’s second-highest rated show of the day, inheriting some of the audience from *Strictly Come Dancing*. Following the

## Below:

A Mire takes some direction.



episode, a trailer for the *Doctor Who Game Maker* was screened as part of the BBC’s ‘Make It Digital’ campaign.

▶ After transmission, the BBC released numerous additional behind-the-scenes videos, many of these tagged #Maisiecam as they had been recorded by Maisie Williams: *In Rehearsal* (1’19”) showed Peter Capaldi rehearsing his scenes on location, *Meet Chuckles* (45”) was a chat with Ian Conningham, *Meet the Mire* (1’21”) was a chat with Ian Hilditch and Andrew Cross who played two of the Mire. *Beards, Dragons & Spacesuits* was a 54” item with contributions from Jenna Coleman, Ed Bazalgette and Maisie Williams about the making of the show, while a new edition of *Doctor Who Extra* about *The Mire* (58”) had Peter Capaldi discussing the new alien threat and his admiration for the people who brought the monsters to life.

▶ Further videos appeared from the BBC on Sunday 18 including Maisie Williams discussing *Beards* (23”), Peter Capaldi ruminating on *The Doctor’s Torment* (1’03”) plus two additional #Maisiecam offerings in the form of *Parenting Skills* (45”) which revealed the fake dummy baby used in some scenes while Peter Capaldi discussed his yo-yo tuition in *The Doctor’s Yo-Yo* (48”) in the other. BBC America issued a 1’15” edition of *A Closer Look at Doctor Who* in which Peter Capaldi, Jenna





**Left:**  
Chuckles trains  
to become  
a warrior.

Coleman and Steven Moffat chatted about working with Maisie Williams.

- ▶ *Doctor Who: The Fan Show* offered its reaction to *The Girl Who Died* in a 17'39" edition on Tuesday 20, recorded the previous day with hosts Christel Dee and Luke Spillane and YouTuber Joe from TARDISArchives. The BBC also offered a 33" video with Maisie Williams speculating on the return of Ashldr: "I hope that she comes back [...] I think there's a good chance." Wednesday 21 then saw the production process of the Mire at Millennium

highlighted in a 1'04" promotional video for the *Doctor Who* Festival. A signed repeat of *The Girl Who Died* was shown at 1.45am on the morning of Friday 23 October on BBC Two, and at 2.15am on BBC Two Scotland; this was seen by around 250,000 viewers.

- ▶ Reviewing the episode in *Doctor Who Magazine*, Graham Kibble-White described it as 'doughty, bassline *Doctor Who*, telling a fun tale and cracking some nice jokes before lightly changing course at the end to set us towards something possibly more significant'.

#### ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
<b>The Girl Who Died</b>	Saturday 17 October 2015	8.20pm-9.10pm	BBC One	45'38"	6.56M (16th)	82

#### REPEAT TRANSMISSION

<b>The Girl Who Died</b>	Friday 23 October 2015	1.45am-2.35am <sup>1</sup>	BBC Two	45'38"	0.25M	—
--------------------------	------------------------	----------------------------	---------	--------	-------	---

<sup>1</sup> Signed repeat. 2.15am for BBC Two Scotland



# Merchandise

**Right:**  
Behind the  
scenes on the  
DVD extras.

**T**he *Girl Who Died* was included on the DVD and Blu-ray release *Doctor Who: Series 9: Part 1* from BBC Worldwide on 2 November 2015 along with *Doctor Who Extra: The Girl Who Died & The Woman Who Lived* (8'28") which compiled various elements of the online material for both this and its sequel episode.

The DVD and Blu-ray versions of *Doctor Who: The Complete Ninth Series* released by BBC Worldwide on 7 March 2016 included *The Girl Who Died*. The episode trailer was included with two consecutive deleted scenes, *Doctor Who Extra: The Girl Who Died & The Woman Who Lived* and the 21'51" compilation of online items *Sublime Online*.

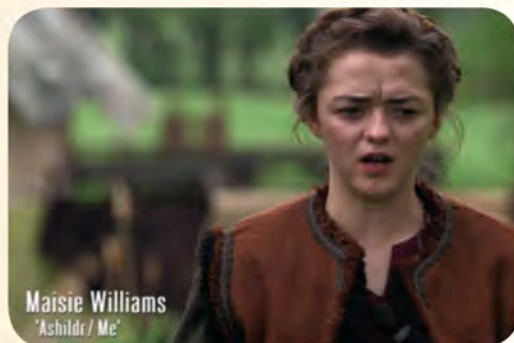
**Below:**  
Eaglemoss' figurine  
of a Mire.



*Doctor Who: The Legends of Ashildr* by Justin Richards, James Goss, Jenny T Colgan and David Llewellyn was published by BBC Books in December 2015. The book collection comprised four stories featuring Ashildr.

In June 2016, issue 8 of Eaglemoss' *Doctor Who Figurine Collection Special* came with a figurine of the Mire.

Warlord Games' *Into the Time Vortex: The Miniatures Game* came with a *Woman Who Lived* box set in September 2017. The set contained unpainted pewter miniatures of Ashildr with three versions of the character, including her original Viking form. ■





# Cast and credits

## CAST

**Peter Capaldi**.....The Doctor  
**Jenna Coleman**.....Clara  
 with  
**Maisie Williams**.....Ashildr  
**David Schofield**.....Odin  
**Simon Lipkin**.....Nollarr  
**Ian Conningham**.....Chuckles  
**Tom Stourton**.....Lofty  
**Alastair Parker**.....Limp  
**Murray McArthur**.....Hasten  
**Barnaby Kay**.....Heidi

## UNCREDITED

**Natalia Alexeeva**.....Double for Clara  
**Wayne Allen, Mark Banfield, Julian Seager, Lewis Watling, Jason Trower-Rundle, Shelby Williams, Andrew Driscoll, Ben Bennett**.....Vikings  
**Robert Parker-Munn**.....Viking Chief  
**Shaun Buswell**.....Honour Guard  
**Jonathan Colwill**.....ZZ Top  
**Liam Jones**.....Young Viking

**Dominic Kynaston, Dave Mann, Chris Lane, Darren Whiting, Alec James**.....Male Villager Soldiers  
**Annette Lyons, Kitty Moran, Heather Lawson, Linda Nickson**.....Female Villagers  
**Amy Doubtfire**.....Lofty's Wife  
**Joe Bazalgette**.....New Male Villager Who Becomes A Soldier  
**Andrew Cross, Jon Davey, Matthew Doman, Ian Hilditch, Richard Highgate**.....Mire Warriors  
**Morgan Noakes, Keeley Evans, Iestyn Jones, Keogh Kiernan**.....Children  
**Sonny Williams, Brody Williams**.....Lofty's Baby  
**James Bowman (Guitar), Fancis George (Drums), Samantha Hunt (Flute)**.....Musicians  
**Christie Witts Taylor, Catherine Guy, Sandra Russell**.....New Female Villagers  
**Elena Duffy**.....Double for Ashildr  
**Chris Lane**.....Hand Double for Villager  
**Steffan Morris**.....Hand Double for The Doctor

## CREDITS

Written by Jamie Mathieson and Steven Moffat  
 Produced by Derek Ritchie  
 Directed by Ed Bazalgette [2nd unit: Derek Ritchie]  
 Stunt Coordinators: Crispin Layfield, Gordon Seed  
 Choreographer: Ailsa Berk  
 First Assistant Director: Scott Bates  
 [2nd unit: Danielle Richards]  
 Second Assistant Director: James DeHaviland  
 [uncredited: Danielle Richards]  
 Third Assistant Director: Danielle Richards  
 [uncredited: Chris Thomas, Gareth Jones]  
 Assistant Directors: Chris Thomas, Gareth Jones, Natalia Alexeeva [uncredited: Harry Bunch, Paul Rubery, Alyn Luker, Virginia Bonet; 2nd unit: Amy Laing, Alice Edwards]  
 Unit Drivers: Sean Evans, Kyle Davies  
 [uncredited: Paul Carmichael, Paul Watkins]  
 Location Manager: Nick Clark

**Left:**  
 "Action!"







**Right:**  
Creating the  
Mire heads.

Unit Manager: Iestyn Hampson-Jones  
 Production Manager: Steffan Morris  
 Production Coordinator: Adam Knopf  
 Assistant Production Coordinator: Sandra Cosfeld  
 Production Assistants: Hannah Jones, Jamie Shaw  
 Assistant Accountant: Justine Wooff  
 Art Department Accountant: Bethan Griffiths  
 Script Supervisor: Steve Walker  
 [uncredited: Richard Pask]  
 Script Executive: Lindsey Alford  
 Script Editor: Nick Lambon  
 Camera Operator: Mark McQuoid  
 [uncredited: Jon Priddle; 2nd unit: Nic Lawson]  
 Focus Pullers: Jonathan Vidgen, Steve Rees  
 [uncredited: Matt Lepper, Mani Paliwalla Blaxter, Chris Williams]  
 Grip: John Robinson [uncredited: James Holloway]  
 Camera Assistants: Cai Thompson, Matthew Lepper, Scott Waller  
 [uncredited: Sarah Mahoney]

Assistant Grip: Sean Cronin  
 [uncredited: Alex Kelleher; 2nd unit: Ashley Whitfield]  
 Sound Maintenance Engineers: Tam Shoring, Christopher Goding  
 Gaffer: Mark Hutchings  
 Best Boy: Andrew Gardiner  
 Electricians: Andrew Williams, Bob Milton, Gareth Sheldon, Gawain Nash, Rob Fernandes  
 Supervising Art Director: Dafydd Shurmer  
 Stand by Art Director: Nick Murray  
 Set Decorator: Adrian Anscombe  
 Production Buyer: Sarah Frere  
 Prop Buyers: May Johnson, Vicki Male, Rosy Pearce  
 Draughtperson: Julia Jones, Kartik Nagar  
 Prop Master: Paul Smith  
 Props Chargehand: Kyle Belmont  
 Standby Props: Liam Collins, Ian Davies  
 [uncredited: Ryan Milton, Rosy Pearce]  
 Prop Hands: Scott Howe, Nigel Magni, Matt Watts



Storeman: Jamie Southcott  
 Concept Artist: Chris Lees  
 Graphic Artist: Matthew Clark  
 Storyboard Artist: Mike Collins  
 Standby Carpenter: Paul Jones  
 [uncredited: Jamie Farrell]  
 Rigging: Shadow Scaffolding  
 Practical Electricians: Christian Davies, Austin Curtis  
 Props Makers: Alan Hardy, Jamie Thomas  
 Props Driver: Gareth Fox  
 Construction Manager: Terry Horle  
 Construction Chargehand: Dean Tucker  
 Chargehand Carpenter: John Sinnott  
 Carpenters: Tim Burke, Lawrie Ferry, Matt Ferry,  
 Chris Daniels, Julian Tucker, George Rees,  
 Dan Berrow, Keith Richards, Campbell Fraser  
 Construction Driver: Jonathan Tylke  
 Construction Labourer: Mike Cox  
 Head Scenic Artist: Clive Clarke  
 Scenic Painters: Steve Nelms, Matt Weston,  
 Paul Murray  
 Assistant Costume Designer: Georgie Sayer  
 Costume Supervisor: Simon Marks  
 Costume Assistants: Andie Mear, Ian Fowler,  
 Jenny Tindle [uncredited: Maria Franchi,  
 Lisa Leighton, Jill Blundell, Sara Morgan]  
 Make-up Supervisor: Sara Angharad  
 Make-up Artists: Megan Bowes, James Spinks  
 [uncredited: Claire Giffiths, Carol Robinson,  
 Heulwen Evans, Daphne Croker Saunders,  
 Louise Fisher, Ros Wilkins]

Unit Medic: Glyn Evans  
 Casting Associate: Alice Purser  
 Assistant Editors: Becky Trotman,  
 Robbie Gibbon  
 VFX Editor: Dan Rawlings  
 Dubbing Mixer: Mark Ferda  
 ADR Editor: Matthew Cox  
 Dialogue Editor: Darran Clement  
 Effects Editor: Harry Barnes  
 Foley Editor: Jamie Talbutt  
 Foley Artist: Julie Ankerson  
 Titles: BBC Wales Graphics  
 Title Concept: Billy Hanshaw  
 Assistant Online Editor: Christine Kelly  
 Online Editor: Mark Hardyman  
 Colourist: Gareth Spensley  
 Music Conducted & Orchestrated  
 By Ben Foster  
 Music Mixed By Jake Jackson  
 Music Recorded By Gerry O'Riordan  
 Original Theme Music: Ron Grainer  
 With Thanks to BBC National Orchestra of Wales  
 Casting Director: Andy Pryor CDG  
 Production Executive: Gordon Ronald  
 Post Production Supervisor: Samantha Price  
 Production Accountant: Simon Wheeler  
 Sound Recordist: Deian Llŷr Humphreys  
 [uncredited: Tim Surrey]  
 Costume Designer: Ray Holman  
 Make-up Designer: Barbara Southcott  
 Music: Murray Gold  
 Visual Effects: Milk  
 Special Effects: Real SFX  
 Special Creature Effects & Prosthetics:  
 Millennium FX  
 Editor: Adam Green  
 Production Designer: Michael Pickwood  
 Director of Photography: Richard Stoddard  
 [2nd unit: Nic Lawson]  
 Line Producer: Tracie Simpson  
 Executive Producers: Steven Moffat,  
 Brian Minchin  
 BBC Cymru Wales  
 bbc.co.uk/doctorwho  
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**Left:**  
 Peter Capaldi  
 runs through  
 a scene with  
 director Ed  
 Bazalgette.



# Profile

## MAISIE WILLIAMS

Ashldr

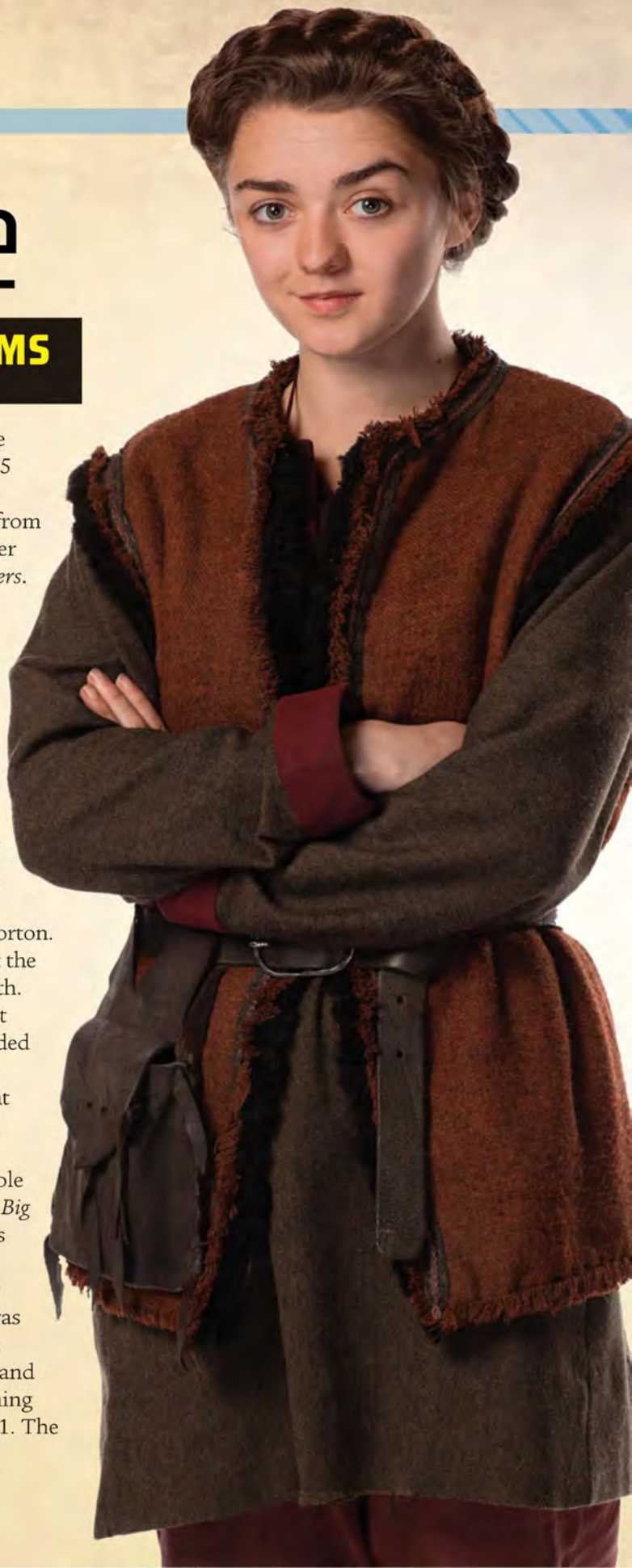
**B**orn Margaret Constance Williams in Bristol on 15 April 1997, her lifelong nickname Maisie came from the tomboy in newspaper cartoon strip *The Perishers*.

The youngest of four children, with older siblings Ted, Beth and James, mum Hilary (née Pitt) was a university administrator, although would later become Maisie's personal assistant. Her parents separated, with her mother remarrying business consultant Gary Frances.

Williams grew up in the village of Clutton, north Somerset, attending Clutton Primary School, then Norton Hill School in Midsomer Norton.

At 10 she went to dance classes at the Susan Hill School of Dancing in Bath. Hill suggested she take part in talent shows and at one in Paris she attended acting improvisation classes run by Louise Johnston, who saw raw talent and immediately became her agent, suggesting Williams go into acting.

After almost winning a leading role in the movie *Nanny McPhee and the Big Bang* (2010), it took three auditions for Williams to be cast as child warrior Arya Stark in HBO fantasy drama *Game of Thrones*. Williams was aged just 12 while shooting its first season in Northern Ireland, Malta and Morocco in 2010, the series launching on UK and US screens in early 2011. The





show quickly became a worldwide hit with a huge cult following.

While its audience grew, Williams found other work, appearing as Loren Caleigh in BBC supernatural mini series *The Secret of Crickley Hall* (2012). Through 2012/13 she continued her classes at Susan Hill's, appearing in public dance shows and flashmobbing the streets of Bath, and taking some initial performing arts studies at the associated Bath Dance College.

The cult status of *Game of Thrones* was confirmed when she won BBC Radio 1's Teen Award for Best British Actress in 2013.

As her career rapidly grew, her parents decided she would give up schooling at 14 and not sit GCSEs, given the many opportunities already coming her way.

Between work on seasons of *Game of Thrones* she found starring movie roles in desert thriller *Heatstroke* (2013) and comedy feature *Gold* (2014). She also loaned her voice to two episodes of animated TV comedy *Robot Chicken* (2014).

She starred as Casey in *Cyberbully*, a short TV film about online bullying, shown on Channel 4 in January 2015. Williams drew on experiences of reactions from jealous onlookers when she first tasted *Game of Thrones* success. *Doctor Who* executive producer Brian Minchin saw the film and was suitably impressed enough to offer her the role of Ashildr. Her guest role was announced the day she began filming, 30 March 2015, working in the gap between the fifth and sixth seasons of *Game of Thrones*.

After guesting in *The Girl Who Died* and *The Woman Who Lived* [2015], her character reappeared in *Face the Raven* [2015], now calling herself Me, then returned one final time amid the ruins at the end of time in season finale *Hell Bent* [2015], before setting off with Clara in their TARDIS at the season's end.



**Left:**  
Maisie Williams  
in *The Secret  
of Crickley Hall*  
in 2012.

April 2015 saw the general release of 2014 film *The Falling*, starring Williams as Lydia Lamont, a troubled teenager prompting a wave of mass hysteria at her girls' school. Her standout performance won both the London Critics Circle Award for Young Performer of the Year and the *Evening Standard* British Film Award for Rising Star in 2016, as well as the 2015 EFP Shooting Star Award at the Berlin Film Festival.

Also in 2015 she appeared in the promo video for the single *Oceans* by the British band Seafret and was among celebrities making a cameo in the promo for The Vamps' single *Rest Your Love*.

She has made movies in breaks between *Game of Thrones* seasons. She was homeless teenager Millie in *The Book of Love* (2016) and was in Netflix superhero TV movie *iBoy* (2017). She has also starred in short films *Regardez* (2016) and *Corvidae* (2017).

She starred in *Departures* (2018), was Isabel Baxter in *Mary Shelley* (2018), provided the voice of Goona in Aardman's animated comedy *Early Man* (2018), and is Wolfsbane in Marvel X-Men superhero feature *The New Mutants* (2019). ■



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